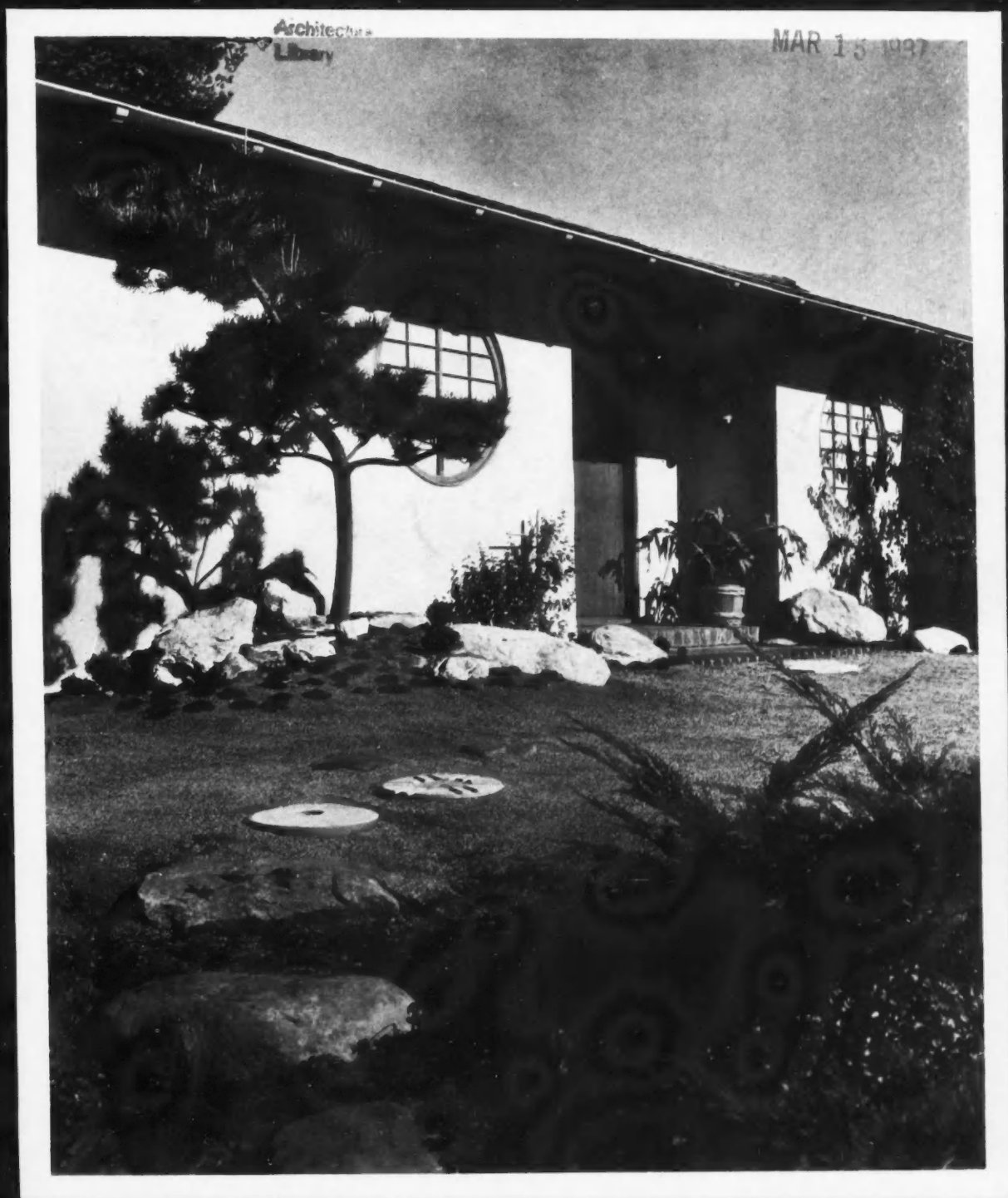


CALIFORNIA ARTS & ARCHITECTURE



MARCH, 1937

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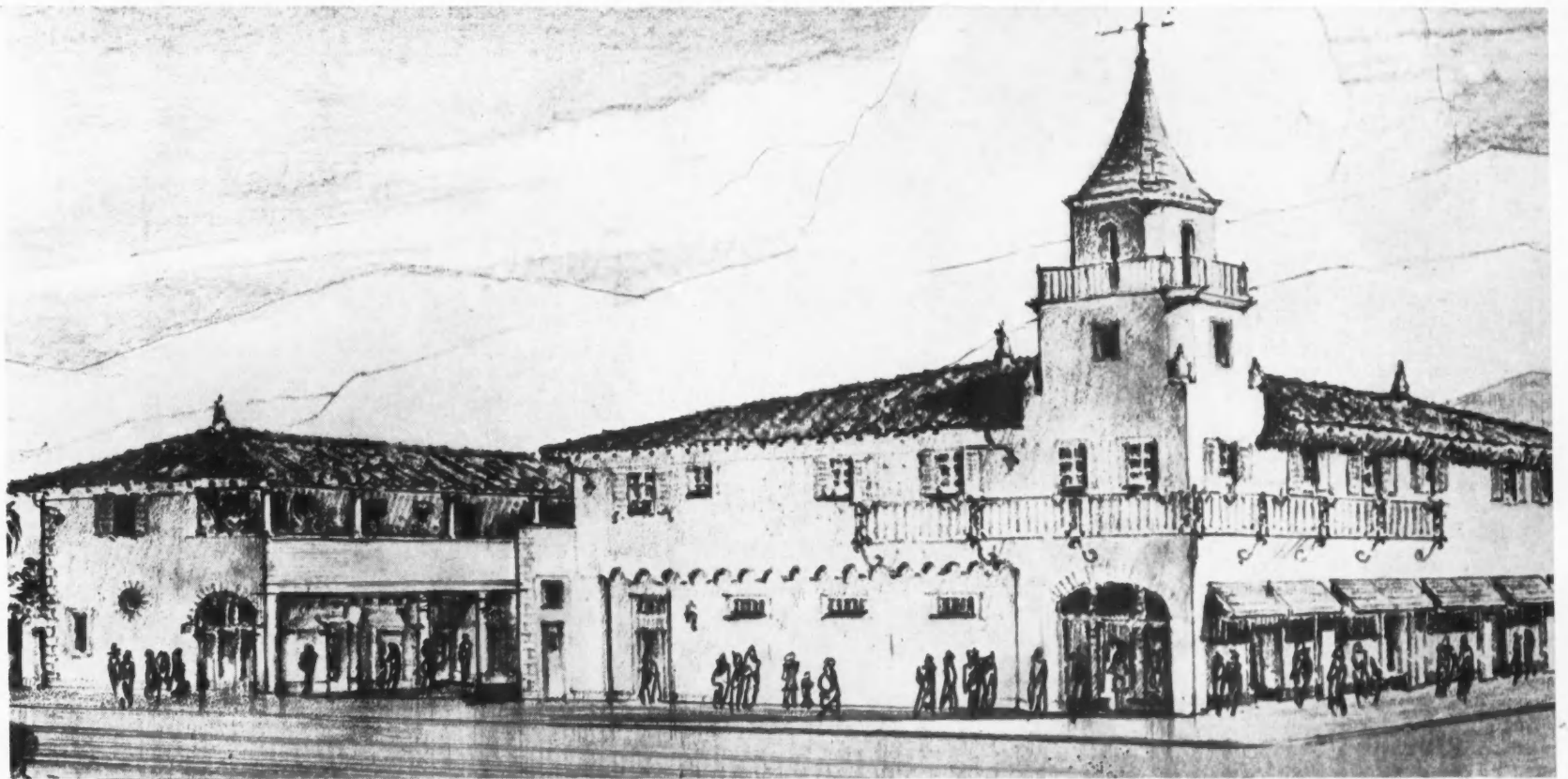
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Editorial

SAN FRANCISCO'S EXPOSITION

THERE is a good deal of wild chatter about New York having an exposition in the same year we are holding one in San Francisco. Suppose they do, what of it? New York is going to have a huge affair, but just another exposition. San Francisco will have a compact, unique, exquisite exposition the like of which has never been seen.

As has been said before in these pages, the San Francisco Exposition will be a "City in the Sea." Rising out of the water, with its towers and pavilions festooned with exotic foliage, with an architectural scheme that is unified, beautiful, modern, and of the stuff that dreams are made of, with the two greatest bridges in the world for visitors to marvel at, with the most lovable city on earth beckoning the world and pointing at her latest accomplishment, competition is unthinkable.

The plans are completed. Models have been made. Only the detail drawings are still to be done. The plans for landscape treatment are being worked out. Concessions are being considered with a discriminating taste that is all the evidence needed to justify the confidence that is growing so rapidly. We have seen these plans and models and, while not presuming to be an authority, it is our opinion that the world will long remember this exposition.

The architectural commission is working in most unusual accord. Headed by Arthur Brown, Jr., its members are Lewis P. Hobart, Timothy L. Pflueger, Ernest E. Weihe and William G. Merchant, not one of whom has not buildings and structures to his credit that are known around the world. Behind these men is an organization of business executives who can see that justice is done to the work of the architectural commission. As director of Works there is William P. Day, who is both an architect and an engineer. The whole organization is as well knit as the plans, which is about the highest compliment that can be paid. Let New York go on with her old exposition. We fear no competition.

CHINA, CHINA

ANOTHER Chinese New Year has rolled around. China, mother of the world, does things thoroughly if she does them at all.

To all California and to San Francisco in particular, she has given her touch of color which, God grant, may never perish. Our western men of letters saw it and set it in imperishable verse. San Francisco would not be what it is without her China Town. And it is not impossible that the reputation for integrity which is the boast of San Francisco does not owe much to that honest, debt-paying, picturesque and altogether admirable group of citizens who live in China Town.

The penny dreadfuls, Diamond Dicks, and Nick Carters have long painted China towns as dens of vice and iniquity. Nothing could be further from the truth. Of course, there are evil men in every race, but if you want to find a man who will keep his word, who will pay his bills, who will do the work he is hired to do, it will not take you long to find him in China Town.

The Chinese New Year celebration lasts one week. The Chinese do not confine their festivities to one night of debauchery. For an entire week they celebrate like ladies and gentlemen with their friends and children. They call upon one another, present bouquets to their friends, dine together, and laugh the week through to the tune of thousands of firecrackers. If you walk through San Francisco's China Town during such a celebration you will find the streets filled with screaming, laughing children dressed in silks and satins, the curbs piled high with spring blossoms, stands loaded with sweetmeats, all pervaded with an atmosphere of hospitality and happiness, for this is the beginning of a new year which must be started out with all debts paid. Who wouldn't be happy if he could start out the year that way? We Caucasians do our New Year celebrating in reverse. New Year's Day gen-

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erally finds us with a redoubled load of debts. God bless the Chinese and grant that we may acquire their conception of honesty.

JAPAN

THE Japanese, on the other hand, do not bring with them a piece of Japan. They do not create a purely Japanese atmosphere in a community when they settle there. Just why this is so, is open to debate. Some say that the Japanese are not such a virile race. Others contend that they are more quick and willing to adapt themselves to the new surrounding but the fact remains that they do not add much to the picturesqueness of the American city wherein they settle.

This is not because they have no sympathy for the arts, as some have said. In their painting and

gardening they are the equal of any race but they seem willing to practise their arts only in Japan. Their principles of composition in gardening are ancient. Their sentiments and delicate sympathy for their work is exemplified by the custom of naming the more cherished elements of the garden, such as the Shoe Tying Stone, the Arching Stone, the Statue Stone and the Recumbent Ox Stone. But for some reason or another the Japanese do not bring with them any of the atmosphere of Japan.

Nor do they continue any of their Oriental customs in this country, at least not in public. What little grouping they do is confined mostly to farming territories, interspersed here and there with a goldfish hatchery. Perhaps this all for the best, but it would be lovely to see a bit of Tokyo as it is in the spring in place of the drab quarters where so many Japanese congregate for shelter.

THE CALENDAR

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE recent proposal of the Chief Executive relative to the Supreme Court has raised a momentous national issue; according to some of the foremost political commentators, the most important one since the Civil War. For some time the executive office has dominated the legislative branch of the Government, and except for the action of the Court on the validity of the legislation, it has been a government of personal whim of the moment.

At this time the outcome of the proposal is in doubt, but should it be successful from the Administration viewpoint its economic effect would be widespread. The improvement in industrial activity that began in the middle of 1932 made little sustained progress for three years, for each upturn was followed by a relapse—one in the autumn of 1933, one in the first half of 1934, and one in the spring of 1935. However, in the middle of 1935 an improvement began that has continued to the present time with only minor interruptions. And it is a matter of record that in May 1935 the Supreme Court by a unanimous decision outlawed the outstanding "New Deal" legislation and caused the "Horse and Buggy" comment.

Private capital was willing to take its part in the recovery when it had some background upon which to plan, and it has done so in an increasing degree since the middle of 1935; but with a Supreme Court as an echo post of the Chief Executive, any basis of planning is again absent, and further expansion of private capital again curtailed.

Real prosperity is the result of the production of goods and not the dissipation of assets, and we have suffered from the latter to a sufficient degree.

With the best of minds in control, a planned economy would be a most difficult affair to manage successfully, but such an economy in the hands of economic illiterates would be a tragedy.

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LECTURE COURSE on subjects of immediate interest and importance continues at the Community Playhouse, Pasadena, Monday afternoons at 4:15. Dr. Chester Rowell acts as presiding officer. The dates and speakers scheduled are:

March 1, Thornton Wilder, "The Novel Versus the Drama."

March 8, Edwin Francis Gay, "Some Present Day Problems of the Industrial Revolution."

March 15, Sir George Paish, "Economic Factors in the Struggle for Peace."

March 22, Louis K. Anspacher, "Democracy and Irresponsibility."

March 29, Col. W. Stewart-Roddie, "The Maelstrom of Europe."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, concludes the series of illustrated lectures by well known travellers early next month at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. On April 8 Father Bernard R. Hubbard, S.J., the Padre of the Glaciers, speaks of "The Devil's Claws" prints in Alaskan rock, at Los Angeles, and on April 13, at Pasadena.

THE MODERN FORUM, Herman Lissauer, director, presents speakers of established independence of thought, each program varied in mode and scope. The series continues at the Philharmonic Auditorium, Los Angeles, and the March speakers are:

March 8, Rockwell Kent, artist and adventurer, "Cold Feet and Warm Hearts in Greenland," illustrated.

March 22, 24, John Spivak, "Europe Aground and Underground."

April 5, Maurice Hindus, "The New Deal in Russia."

COMMUNITY FORUM at Mills College, the first and third Mondays of the month, are a distinct asset, as they are open to the public for the discussion of topics of universal interest. Leaders are well informed citizens and visitors of note.

AT HOTEL HUNTINGTON, Pasadena, three different series of reviews are offered during the season. Mrs. Edana Ruhn presents her "Events of the Hour" at 10:45 a.m., March 11; Mrs. Jack Vallye discusses current topics, reviews books and plays, March 9, at 11:00 a.m., and Margaret Harrison, world traveller and journalist, covers much territory under the heading "There Is Always Tomorrow," March 8 and 22.

MOTION PICTURE FORUM, 716 North La Brea Avenue, Hollywood, conduct a Motion Picture Appreciation Course each Thursday evening at 8:00, for the benefit of amateur as well as professional users of the motion picture camera.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena, announces the annual "Exhibit Days" are April 9 and 10. Each department of engineering or science represented at the Institute will have a student chairman and aids in charge of the separate exhibits. There will be demonstrations and explanatory talks by qualified students.

CALIFORNIA GARDEN CLUBS, INC., hold the spring meeting at Laguna Beach, April 9-10-11.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS, Los Angeles County, is in convention, March 19, at the Ambassador Theater, Los Angeles.

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN, Los Angeles Branch, announces the appointment of the president, Mrs. Randolph Hill, as press chairman for the tenth national convention of the association at Savannah, Ga., March 15-18.

THE DOLL FESTIVAL is celebrated by all the small girls of Japanese families in California, according to the best traditions of Japan, on March 3. On Doll Day the prized collection is exhibited by each child and new dolls are added. Many of these dolls are family heirlooms, handed down from one generation to the next and displayed only on festival days each spring.

ANTIQUES FOR BEGINNERS. A series of talks given every other Monday by Alice Rollins at 1617 N. McCadden Pl., Hollywood.

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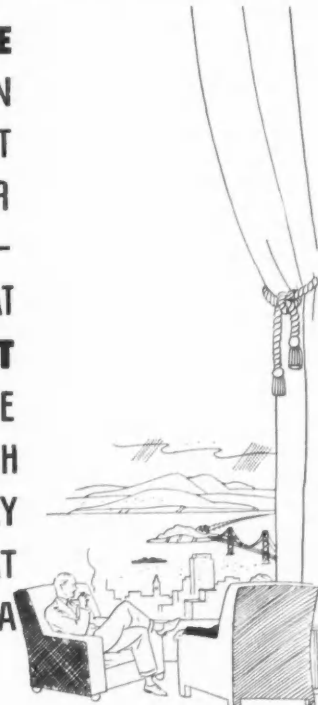
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AMYMAY STUDIO, 660 North El Molino Avenue, Pasadena, holds a showing of recent arrivals of the Susi Singer ceramics, March 13-14-15, between ten and six, or in the evening between eight and ten. These Austrian figurines have unquestioned art value and are most amusing.

SENIORS of the Flintridge School for Girls, Pasadena, present a "Round-the-Clock Fashion Show" at the school, March 14. The fashion show includes a bridge-tea and the funds therefrom are dedicated to the publication of the senior annual.

JUNIOR LEAGUE of San Francisco made the coronation the inspiration of their spring fashion show, March 18, at Hotel Mark Hopkins. Mrs. Lawrence McCune is chairman of the show.

JUNIOR LEAGUE of Pasadena selected Santa Anita Race Track park as the locale for their Dog Show, March 20-21, conducted under American Kennel Club rules. All proceeds go to the many philanthropies sponsored by the organization. Mrs. Gordon Fellows Cronkrite is president of the League, and Mrs. Charles D. Jennison is general chairman of the show. The hours are 10:00 a.m. to 6:00 p.m. Luncheon is served both days at the Jockey Club.

ENGLISH FOLK DANCE GROUP of Pasadena, under the direction of Gene Gowing, hold regular meetings every Tuesday evening at eight at the Westridge School for Girls, 324 Madeline Drive.

ASSISTANCE LEAGUE, Hollywood, announces a sale, opening March 8, of a collection of Chinese coats, costumes, ceramics and prints, the property of Anna May Wong, and of intrinsic value to seekers of Chinese art.

BADMINTON CLUB of Pasadena is the scene of the fifth annual Southern California Badminton championships, March 12. The event is sponsored by the Black-Foxe and Pasadena Clubs of the Southern California Badminton League.

SPRING GARDEN WEEK is held at Victoria, B.C., April 24-May 1, opening with a Spring Flower Tea in the Blue Rotunda of the Empress Hotel. Famous gardens of the district will be opened to visitors, and programs of interest are being arranged.

PACIFIC COAST Open Polo Championship is announced at Fleischmann Field, Santa Barbara, March 1-14.

CALIFORNIA WOMEN OF THE GOLDEN WEST dedicate as a memorial to California women of achievement a peal of bells in Olvera Street, Los Angeles, March 27. This date also marks the seventh anniversary of the opening of the Street. Mrs. A. S. Forbes supervised the making of the bells.

CONVENTION of High School Principals is held at the St. Francis Hotel, San Francisco, March 22-24.

CORONADO FLOWER SHOW will be held Saturday and Sunday, May 1 and 2. Mrs. Dwight Peterson has been re-elected president of the Coronado Floral Association.

GREENWOOD REVIEWS add interest to the winter season in California. Current events, new books, and plays are each in turn interpreted and enlivened by Aline Barrett Greenwood. The dates of appearance of Miss Greenwood are: Hotel St. Francis, San Francisco, March 8; Shakespeare Club, Pasadena, March 17; Ambassador Hotel, Los Angeles, March 18, and Long Beach, March 16.

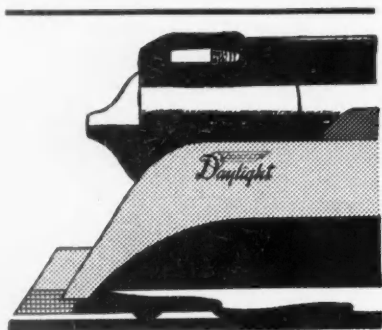
PLANTING WEEK in California is March 1 to 7, closing with Arbor Day. All civic and private planting should be planned for future beautification.

PALM SPRINGS announces a desert circus for March 11, planned for the entertainment of everybody in the village, and all visitors.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sponsored by the Musical Association and directed by Pierre Monteaux, is celebrating the Silver Jubilee Season at the Memorial Opera House. The concerts are given in pairs, Friday afternoons, with the repeat programs on Saturday evenings. Well known soloists appear on these occasions. Mrs. Leonora Wood Armsby is president and managing director of the Association.

SAN FRANCISCO ART COMMISSION sponsors a series of Municipal Symphony Concerts during the season at the Municipal Auditorium. Grace Moore was the soloist of the first concert; at the second, March 23, Igor Stravinsky conducts his composition, "Symphony of the Psalms."



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Photograph of a Chinese Buddha of the
Ch'ien Lung (1736-1795) Dynasty

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of the California Symphony Association, and conducted by Otto Klemperer, provides symphonic music throughout the winter at the Philharmonic Auditorium, Los Angeles. Twelve pairs of concerts and ten Saturday night events make up the season. A five-concert Beethoven cycle, with resident soloists, is included in the Saturday night series. Two events this month are given at the Shrine Auditorium:

March 12-13, Igor Stravinsky in All-Stravinsky program, and ballet "Petroushka."
March 26-27, Bach's "St. John's Passion," pre-Easter program, introducing distinguished singers.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, continues the symphony concerts at the Civic Auditorium. The current date is March 6, with Dorothy Marie Wade, twelve year old violinist, as guest soloist. April 3 is the next concert date.

CHAMBER MUSIC SOCIETY of Los Angeles gives the last program of the season, March 10, in the Ballroom of the Hotel Biltmore, presenting the Roth Quartet, composed entirely of Hungarian artists. Mrs. Cecil Frankel is president of the Society.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, are given Sunday evenings, 8:15, at the Community Playhouse, Pasadena. These concerts are presented, one each month, from November to April. March 7, Albert Salvi, harp virtuoso, assisted by an ensemble of artists playing flute, violin, viola and cello, is heard. A double program, afternoon and evening, of Bach chamber music works planned by Alice Coleman Batchelder, is the closing event, April 11.

LOBERO THEATER, Santa Barbara, is presenting a series of concerts by young artists of promise. The third concert, March 12, brings Ish-Te-Opi, Indian baritone; Ho-Te-Ma-We, mezzo-soprano, and Margerite Bitter, pianist. The fourth concert, April 9, sponsors Mme. Sugi Machin, soprano; Russell Horton, tenor, and Edith Knox, concert pianist.

YOUNG PEOPLE'S SYMPHONY CONCERTS, sponsored by the Junior League of Pasadena, are heard at the Civic Auditorium. March 12 the Junior College Symphony Orchestra presents the program, and on April 23, the closing event is given by the Pasadena Civic Orchestra.

TWO MEMBERS of the Salzburg Opera Guild, Hertha Glatz, young Viennese soprano, and John Heinz, a Viennese tenor, sing in the presentation of Mahler's "Song of the Earth" by Otto Klemperer and the Philharmonic Orchestra, March 18-19.

NOACK STRING QUARTET, Sylvan Noack founder, gives the final concert of the series, March 12, at the Women's Athletic Club, Los Angeles.

ELMER WILSON ARTIST SERIES, at the Civic Auditorium, Pasadena closes with the presentation of John Charles Thomas, baritone.

CLAREMONT COLLEGES consistently present the best in art and music each year in an artist course program for the benefit of the students. Marian Anderson, Negro contralto, is the artist of March.

COMMUNITY OPERA ASSOCIATION of Riverside, under the direction of Marcella Craft, provides grand opera in English, with a cast of local singers. "Fra Diavolo" is scheduled for March 18.

MAY MUSIC FESTIVAL of Pasadena, directed by Dr. Richard Lert, is scheduled for National Music Week, May 2 to 8. An outstanding event will be the presentation of the opera "Orpheus" with notable singers in the leading roles and an imposing chorus. All events of the week will be held at the Civic Auditorium and all are free to the public with the exception of the opera, for which an admission will be charged. Dr. Andrew Neff is secretary of the Festival, and Elmer Wilson is the manager.

PETER CONLEY, in his artist series at the Memorial Opera House, San Francisco, presents The Trudi Schoop Comic Ballet, March 17.

FESTIVAL OF THE ALLIED ARTS of Southern California, held for the purpose of advancing American music, drama, the dance, literature, and art, provides a full week of festival, May 9 to 15, at Los Angeles. The Festival is sponsored by the Women's Community Auxiliary Service of the Los Angeles Chamber of Commerce, and offices are maintained in the building, 1151 South Broadway, where full information may be obtained by contestants.

OCCIDENTAL COLLEGE chapter of Sigma Alpha Iota, national music fraternity for women, concludes the series of concerts, in March, with a string symphonette, composed of twenty string artists of the Pacific Coast. These concerts for the benefit of a scholarship fund for applied music within the college department are given at Alumni Hall, Occidental.

LAURA SAUNDERS, soprano, is heard in recital at the Music Room, Hotel Biltmore, Los Angeles, March 8. Miss Saunders includes three songs by Dr. Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra.

MERLE ARMITAGE announces John Charles Thomas in recital at the Philharmonic Auditorium, Los Angeles, April 9.

SAN CARLO OPERA COMPANY, Carlo Peroni, conductor, pleases San Francisco audiences with the presentation of "L'Oracolo." Franco Leoni's one-act opera, founded on a story of San Francisco's Chinatown of early days.

COMPINSKY TRIO is heard in concert, March 22, 8:30 p.m., at the Pacific Institute, Los Angeles.

SINFONIETTA ORCHESTRA, Giulio Minetti, conductor, closed the fifth consecutive season at the Community Playhouse, San Francisco, last month and immediately announced a 1937-1938 series of concerts.



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THE BEHYMER CONCERT SERIES offers exceptional entertainment for the closing months at the Philharmonic Auditorium, Los Angeles. On March 2, Marian Anderson, colored contralto, is heard. March 13 brings Trudi Schoop and her Comic Ballet. In April Lawrence Tibbett sings, as does Nino Martini.

FEDERAL MUSIC PROJECT of Los Angeles continues the Wednesday symphony series at Trinity Auditorium, with outstanding artists as guest soloists.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, closes the winter and opens a brilliant Spring season this month. The Playhouse maintains a regular schedule of two plays per month, each running approximately two weeks, opening on Tuesday evenings. No performance on Sunday, matinee on Saturday only. Gilmor Brown is the supervising director, Charles Prickett, business manager. March 9-20, "Lost Horizons" by John Hayden. (Not the Hilton novel.) March 23-April 3, "Tobias and the Angel" by James Bridie, with Gilmor Brown. April 6-17 (excepting 12-13) "Periphery" by Frantisek Langner, adapted by Blanche Yurka. April 12-13, 8th Annual One-Act Play Tournament.

The Laboratory Theater is an important part of the Playhouse, functioning in the Recital Hall and presenting a new play every other week. New playwrights are encouraged to show and work here.

THE MEXICAN PLAYERS, Padua Hills Theater, near Claremont, under the direction of Senor Juan Matute, are presenting to April 3 "Fantasia Michoacana." The fantasy outlines the history of Michoacana, its trials and triumphs, and pictures the customs, songs and dances of the State. The program is given each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees Wednesday and Saturday at 2:30.

UNIVERSITY OF CALIFORNIA, Berkeley, concludes the season in April, offering Chekov's "Uncle Vanya." Edwin Duerr, director of the Little Theater, gives a group of three of Bernard Shaw's shorter plays in a bill entitled "Tonight at Eight-Fifteen" in March.

YEICHI NIMURA, Japanese dancer, with Lisan Kay, appears March 11, at the Veterans' Auditorium, San Francisco. Listed among the dances they will offer are "The Earth is a Drum," "The Wizard Cat," "Wind Rhythms" and "Figures of Earth."

GATEWAY PLAYERS, in their intimate theater at 4212 Sunset Boulevard, Los Angeles, announce the opening of a new play, March 9. Francis Hickson is the director.

THE GOLDHILL PLAYERS, Monrovia, celebrate their fifth anniversary in April with a three-act play, and will also enter a play in the Santa Ana One-Act Play Tournament. Thelma Laird Schultheis directs.

LITTLE THEATER of Beverly Hills for Professionals announces "Rooms Like These" by Walter Armitage and Robert Pearsall, is premiered by the Workshop group early in March.

THEATER AMERICANA presents "Celluloid Caesar," a new play by Weldon and Phyllis Heald, April 6-7-8, at the Altadena Recreation Building, Mt. Curve and Lake Avenue. The locale is Palm Springs and the central figures are drawn from the movie colony tradition. Major David Taylor has a leading role, and Mrs. Louise Leibhardt directs.

RUTH DRAPER, unsurpassed in character sketches, is at the Biltmore Theater, Los Angeles, March 7-12, with a different program at each performance.

EL CAPITAN, Hollywood Boulevard, offers a return engagement of "Boy Meets Girl" by Bella and Samuel Spewack, opening March 7.

TED SHAWN and his Male Dancers give two distinct programs, Saturday matinee and evening, April 3, at the Philharmonic Auditorium, Los Angeles, in the Behymer course.

FEDERAL THEATER PROJECT, San Francisco, at the Columbia Theater, announces "A Touch of Brimstone," a smart comedy drama for March.

GEARY THEATER, San Francisco, announces "Tovarich," March 22, with Eugenie Leontovich.

LOBERO THEATER, Santa Barbara, announces varied attractions:

March 1-3, Ruth Draper, character sketches. March 13, Federal Theater production, "Help Yourself."

March 15, Yeichi Nimura, with Lisan Kay, famous Japanese dancer.

March 19-20, "Tovarich" with Eugenie Leontovich.

March 27, Katherine Schroeder, dance recital.

April 1-2-3, Community play, directed by Talbot Pearson.

THE WAYFARERS, 1749 Clay Street, San Francisco, under the direction of Jack Thomas, have revived their outstanding production, Ben Johnson's "Volpone," and in April plan to do Maxim Gorky's "Lower Depths," to be followed by a modern comedy in June.

THE GREEN ROOM PLAYERS function in San Francisco solely as a workshop theater, with productions open only to members. A new version of Wycherley's comedy, "The Country Wife," directed by Mrs. Andrew Talbot, is scheduled for March. A new musical comedy is promised for May, staged by Mrs. Ellen Paige Presley.

THE GOLDEN BOUGH, Sutter Street near Van Ness, gives San Francisco a new edition of the old Golden Bough at Carmel, also under the direction of Edward Kuster. Productions here will be open to members of the Golden Bough Guild and their guests, and will include plays, light operas, individual recitals and ensembles of music and dance.

COMMUNITY PLAYERS of Palo Alto present "Libel," a courtroom melodrama, in March, and in April, A. A. Milne's version of Jane Austin's novel, "Pride and Prejudice," with "Fly Away Home," scheduled for the May production.



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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, prints and sculpture by members.

CORONADO

AINSLIE GALLERIES, Hotel Del Coronado: A selection of paintings from the well known galleries in New York.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils and water colors by California artists.

FILLMORE

ARTISTS BARN: Paintings by Douglas Shively.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Figure paintings by Alexander Flynn, Mexican types to March 6. Opening March 8, Chinese art, ceramics, prints and brocades, collection of Anna May Wong.

HOLLYWOOD GALLERY OF MODERN ART, 6720 Hollywood Blvd.: Local artists.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American artists, old and new schools.

PRINT ROOMS, 1748 N. Sycamore Ave.: Etchings and prints by masters of the art.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Paintings and drawings of Willard Nash.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: March exhibit by representative members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd. So.: Exhibit of photographs by Ruth Bernhard. Water colors of the West Coast and California by Fern Gary.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Exhibit by Painters and Sculptors Club is continued through March. Open daily except Saturdays, Sundays, and holidays, 7:45 A. M. to 5 P. M.

BILTMORE SALON, Biltmore Hotel: Memorial Exhibit of George K. Brandriff is continued.

EBELL SALON OF ART, 4400 Wilshire Blvd.: One-man showing of paintings and drawings by Hernando G. Villa, western, early California and Mexican subjects; paintings by Marie Kendall.

GUMPTO GALLERIES, 714 W. 7th Street: Exhibition of contemporary art.

LOS ANGELES MUSEUM, Exposition Park: International Print Makers Exhibition throughout March. Water color exhibits by Ben Silbert and Eliot O'Hara; sculpture by Anna Coleman Ladd. California Society of Miniature Painters hold the 25th Anniversary Exhibition. Only true, that is non-photographic, miniatures are shown.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: "Color Impressionists in California", an exhibit sponsored by the Los Angeles Art Association.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Paintings, drawings and prints by Pablo Picasso.

"TWENTY DOLLAR GALLERY," 8165 Sunset Blvd.: Etchings by R. W. Woiceske; wood cuts by Jessie Arms Botke; water colors by Joseph Weissman, to March 15. Also showing are pictures by Louis M. Eilshemius.

J. W. ROBINSON COMPANY, 75th and Grand: Thirty-five canvases of the International Aeronautical Art Exhibition, recently shown at the Los Angeles Museum. Among the artists are: Evelyn Nunn Miller, Orpha Klimker Carpenter, Stewart Robertson, Leiland Curtis, Helen Kohlmeier, Elberta Mohler Jones, Margaret Dobson, George Baker, Ruth Elliott, Muriel Montgomery, Bertha Amer, Jessie Bobsene, and Elise Brown Grossman.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of Indian Arts and crafts. Open daily, 1 to 5, except Monday. Casa de Adobe, near the Museum, and open Wednesday and Sunday, 2 to 5, is a replica of an old Spanish-California house, authentically furnished throughout.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Sculpture by Alexander Archipenko continued through March 13. Paintings of France by Jules Pages, H. C., particularly Normandy and Brittany. Also paintings by the noted Mexican artist, Montenegro.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: Tempera paintings by Dorothy Visju Anderson.



A painting by Eduard Buk Ulreich of Martha Graham, the American dancer, in a Spanish interpretation. Miss Graham will be seen in San Francisco and Los Angeles in April.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Selected work from Junior College Art Students.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition by members.

PALM SPRINGS

DESERT INN GALLERIES: Paintings by California artists.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Japanese and Chinese antiques, porcelains, bronze, jade, lacquers, brocades, and an excellent collection of old prints.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Undersea paintings by Zarh Pritchard; wood sculpture by Alec Miller; pencil sketches by R. W. Woiceske; Indian portraits by J. Hovey Sharp, and a continuation of the work of Jessie Arms Botke.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Pastels by Princess Alexandra Golitzen. Silhouettes by Gene Ross.

SACRAMENTO

CALIFORNIA STATE LIBRARY: French Prints, Millet to Rodin, from the Library's Collection, shown in the Prints Room through March.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Notable permanent collection. Varied exhibitions arranged each month.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Faculty Exhibit.

AMBERG HIRTH GALLERY, 165 Post Street: Modern handicraft by California craftworkers.

THE ART CENTER, 730 Montgomery Street: Exhibit of the work of members.

CHILDREN'S GALLERY, 465 Post St.: Exhibit of the work of children of the Public Schools.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Period rooms, fine permanent collection. New galleries now open to the public. Islamic Art, 7th to 17th centuries.

PAUL ELDER GALLERY, 239 Post St.: To March 20, photographs by Brett Weston; March 22 to April 10, portraits in oil by Miriam von Krone.

PALACE OF THE LEGION OF HONOR, Lincoln Park: California Contemporaries Exhibit, changed monthly. New Horizons in American Art, an exhibition of work done under the Federal Art Project. Assembled by the Museum of Modern Art. Etchings and lithographs by James McNeill Whistler.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Landscape Architecture, its contemporary expression and historical sources to March 22. Annual Graphic Arts Exhibition to March 18. Fifty-seventh Annual Exhibition of the San Francisco Art Association, including works in oil, tempera, mosaic and sculpture, opens March 26.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: The work of members of the San Gabriel Artists Guild, and California artists. Exhibits changed monthly.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Flemish and Italian primitives. Eighteenth Century English portraits enrich the galleries. In the Library several new, small exhibitions have been added to the unrivalled collection. Original drawings of contemporary cartoons, as handed to editors by the artists, are shown during March in a special exhibition at the Library. All cartoons have appeared recently in American newspapers, and are grouped under four headings: Political, social, international and comic. The gallery and grounds are open daily, except Monday, 1:15 to 4:30. Reservations for cards of admission may be made by telephone. Blanchard 72324, and Wakefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of California artists.

FAULKNER MEMORIAL GALLERY, Public Library: Contemporary paintings, European and American artists.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by European and American artists. Californians. Open daily except Monday, 1:30 to 5. Sundays, 10 to 5.

MISCELLANY

GARDENA HIGH SCHOOL announces April 6 as the date for the opening of the annual purchase prize art exhibit. This exhibition brings notable entries to the school each year from leading California artists, from these paintings the school makes a choice of two for the school art gallery.

IN THE STATEWIDE ART EXHIBIT at Santa Cruz, William Ritschel took first prize in oils for his "Seal Love." "La Casita" won the prize for the best water color for Jade Fon.

IN THE EXHIBITION of landscape architecture at the San Francisco Museum is included some of the famous "conversation pictures" by Nicholas De Molas, who is said to have resurrected this form of art, which had originated and died in the 18th century. In a panoramic picture of an estate he paints in the family in miniature, frequently including the hobbies, and often the pets of the owners.

CIVIC ART EXHIBIT AT CARMELITA GARDENS, Pasadena, is held from March 27 to April 11, under the auspices of the Junior Chamber of Commerce. Through these annual exhibits the Junior Chamber is collecting paintings to form a nucleus for a future Pasadena Art Museum. Paintings acquired in this way are placed in public institutions, such as the schools, until the Art Museum becomes an actuality. Exhibitors must reside in Pasadena, Altadena, San Marino, Flintridge or La Crescenta.

ART GALLERY of the Edward L. Doherty, Jr., Memorial Library at U.S.C. shows paintings by seventeen Californians to March 15. The exhibit includes typical works by Jack Wilkinson Smith, F. Tenny Johnson, Paul Daugherty, Kathryn Leighton, Carl Oscar Borg, Aaron Kilpatrick, Louise Everett Nimmo, James Swinnerton, Dan Sayre Groesbeck, Clyde Forsythe, George K. Brandriff, Colin Campbell Cooper, William McDermitt, Harrison Ruthrauff, William Ritschel, Carl Rungius and J. H. Sharp.

AWARDS in the third annual exhibit of the Academy of Western Painters in February at the Los Angeles Museum are: First, "Saginaw River" by Robert Clunie; second "Purple Tide" by William Ritschel, N.A.; third, "Nana Bryant in Costume," by Anna Wilson.

EVERETT GEE JACKSON of San Diego is showing paintings, drawings and prints at the Chouinard Art Institute until March 8. Jackson's fine drawings in Max Miller's new "Mexico Around Me" will attract wide attention. His style is convincing in the painting of Kachina dolls, and particularly in his illustrations for the book. His work has individuality.

TWO NEW GALLERIES are found in Los Angeles: The Siegel-Antheil Galleries at 8517 Sunset show Neo-Romantic and Surrealist paintings. The gallery at 8920 Sunset, under the direction of Mrs. Perry Tiffany and Neil Martin inclines more to the decorative picture.

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NEW HORIZONS

By LEO S. GOSLINER

AS ONE stands at the San Francisco Palace of the Legion of Honor looking toward the sea, there is often a shroud of fog obscuring the prospect and enfeebling what is otherwise an inspiring marine view. Currently, within the walls of the Legion, are "New Horizons," a survey of WPA art—horizons, which too are obscured and bleak—horizons befogged with a lack of clarity, understanding or feeling.

Several letters have been received chiding this column for the inconsistency in ridiculing the "fuddy-duddy" in art and maintaining the sanctity of the WPA art efforts. After reviewing the current exhibit there is an apparent contradiction, which requires some rather dialectic reasoning to dispell.

The governmental subsidation of art is a direct consequence of our changing social perspective. We are emerging from an era in which success was measured largely in terms of financial gain rather than intrinsic merit and are slowly recognizing the truer standards of valuation. During this period of rehabilitation the government, foresightedly, is providing subsistence wages to artists. Like Janus, they are at the same time looking backwards and are demanding in exchange completed works of art, regardless of the capability of the artist to so create. The result is rather awful and discouraging. Instead of hanging such sordid efforts proudly in a gallery our benevolent uncle would do better to educate the student painters and measure their achievement in the knowledge and experience gained.

The situation is further complicated by the fact that the more accomplished artists are set to work on specific projects, while the lesser developed are disparaged with an "Oh, just go away and paint pictures" shrug. In the project work the mural studies and designs are submitted with a deftness and understanding which will add much to the permanent cultural store of our times. The historical illustrative material is capably executed and will preserve and codify our native lore. The glass pottery and textile illustrations are of particularly high caliber and truthfully rendered.

The trouble then, is not with the theory behind subsidation of creative artists but rather with the administration technique. The argument submitted then becomes: If they are worth feeding are they not worth educating?

"Weaving spiders come not here" reads the plaque on the exterior of the Bohemian Club, but the cobwebs adorning the walls of the club's annual exhibition belie its veracity. The exhibit is dominated by old men, who, having made their most mature effort many years ago are too tired to see the world moving on away from them. One youth, ascending the sunny side of the hill looms larger in perspective, than the vast throng slowly winding down the shady slope. If the Bohemian Club's annual exhibition of 1937 is to be remembered it will be so because of the newly added strength of Ray Strong.

Horatio Alger would have revelled in Strong. Farmer boy from Oregon, he came to San Francisco to study at the California School of Fine Arts. Within a few weeks he discovered that he didn't want to be "taught to express himself, he wanted to learn to paint—he could express himself back home." So he went on to New York to the Art Students' League with the aid of a doughnut route to pay the way. A year back in Oregon painting, farming and financial recuperation and then on to matrimony. Strong married Betty Brown of Palo Alto, a violinist of note, now known professionally as Elizabeth Strong. The two honeymooned in New York, he studying again at the League, she working on her music. He next went to fulfill a mural commission in New England, where a Danish Congregationalist preacher introduced him to one of his ideals, Consumers' Cooperatives. Arriving back in

(Continued on Page 37)



BRIEF BIOGRAPHIES

Constance Bennett

IN describing Constance Bennett, studio publicity scribes hunt industriously for synonyms of "svelte," "sophisticated"—and "brainy."

Eldest of the three Bennett children—sister of Joan and Barbara—Constance was born at New York City. Her father, Richard Bennett, was one of the major favorites of the legitimate stage, and Constance spent her early days in fashionable New York finishing schools—rounding out her academic education at a private school in rural France.

That she ventured into dramatics was hardly unexpected—from her heritage of talent. Her first movie portrayal was a flapper in "Cytherea," done at Samuel Goldwyn's request. Although she was not featured, her performance stood out beyond the others, and she left New York for Hollywood. After "Into the Net," "The Goose Hangs High," and "My Wife and I," she was signed by Metro-Goldwyn-Mayer for her work in "Sally, Irene, and Mary." Thence off to New York on a vacation, she got married to Phil Plant, amicably resigned from her studio job, and sailed on a European honeymoon.

The Marquis de la Coudraye, besides being a foreign talent scout for Pathe Pictures, seems to have been doing a bit of scouting on his own time. He signed Miss Bennett to Pathe and three years later, after her divorce from Mr. Plant, he was married to her.

Back at Hollywood, Miss Bennett made "Moulin Rouge," "The Green Hat," "What Price Hollywood," and "Lady With a Past." After a siesta in Europe, she came back in 1935, made one picture—"After Office Hours"—with Clark Gable, built her beautiful Holmby Hills home, and left for England where she co-starred with Douglass Montgomery in "Everything Is Thunder." On her return she joined the cast of "Ladies in Love."

She likes animals, the color blue, perfumes, gardenias, interior decorating, tennis, horseback riding, and a hearty scrap. She doesn't like parsnips or interviews. And maybe she won't like this brief biography.

Paul T. Frankl

ONE of America's eminent designers of modern furniture and interiors, Paul Frankl, may now devote some evenings at home to the building of a high chair for Miss Paulette—just arrived, February 27, to be a big sister to Peter, age 15.

A love of the original, of something which, seen

CALIFORNIA POETS' CORNER

AT THE SYMPHONY

By SARA BARD FIELD

Here close your eyes and let the music sweep
In fluent walls of water round you till
The four keen rivals of the hearing sleep,
Then the magician works his perfect will.
How tenderly the flesh is stripped away,
The bones dissolved, the spirit unified
With this ethereal residue of clay,
The baffling meshes of the brain untied.
More than the medieval alchemist,
The power of this transmuter's touch to turn
Shoulder to wing, to slender stem, the wrist—
(O lift of lark, O sway of forest fern)—
To take time from the hour, length from the walls
And leave eternity inside these halls.

NIGHT RIDE

By ROSALIE MOORE

Often within the sequence of the night
As I have looked from moon to wood to ground
And then to sky again, and brightly round
The million-pointed carousel of light,
I have been gladder for intrinsic motion
Than anything more holy I could name,
And even Javeh spoke in flying flame
And in the wind and in the urgent ocean.

So, tonight, in this spring-risen tree
Is cleanly joy, as there was cleanly grief
October last upon its yellowed leaf
Now stricken from creation; so in me,
Immortal is the heart in its new lot,
And sleeping is the bitterness forgot.

or sat upon, newly upholsters your outlook on life, marks the work of Paul Frankl. He likes to experiment with different materials—may use horse blankets, blue denim, or furry lapin and make a sleepy chair or couch more enticing than a grass lawn on a summer afternoon.

Paul Frankl was born at Vienna in 1886 and studied architecture at the university there and at Paris and Berlin. Coming to New York in 1914, he opened up the field of modern interiors, and worked with the Metropolitan Museum and New York University toward educating the public to modern styles and comfort.

Now at Los Angeles Mr. Frankl teaches Industrial Design and Interior Decoration at the University of Southern California. A recent exhibit of work by the students drew widely appreciative comment.

Besides teaching, lecturing, and professional practice, Mr. Frankl has written three noteworthy books—"New Dimensions," "Form and Re-Form" and "Machine Made Leisure." He is a member of the American Institute of Decorators, designs motion picture sets, and continues a faith to a first love of architecture. From a recent trip to Japan he found that East and West can and do meet through architecture and interior decoration—meet so closely that they may well occupy the same chair together.

Few Americans contribute more to original thinking on the lines of modern furniture and interiors than Paul Frankl—a man that teaches what he practices.

Poets of the Month

ONE of the most distinguished women poets of America is Sara Bard Field. She is author of a recently published volume of short poems, "Darkling Plain," which is ranking high with the critics; "Barrabas," a book-length narrative poem, published a few years ago; "Vineyard Voices," "The Pale Woman" and "To a Poet Born on the Edge of Spring." She lives near Los Gatos and is the wife of Charles Erskine Scott Wood, poet and satirist.

Rosalie Moore is one of the younger poets. She has found publication in *Wings*, *Interlude*, *Kalidigraph*, *Westward* and the *University of California Chronicle*, now suspended.

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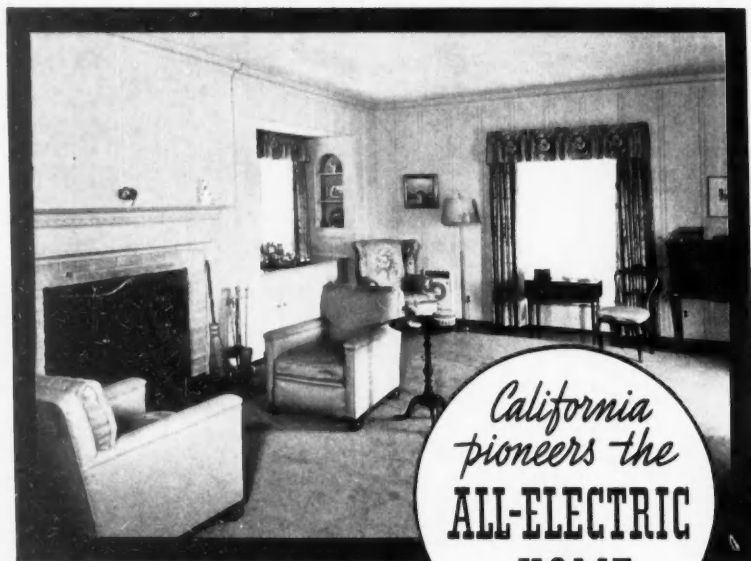
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LOS ANGELES



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SOUTHERN CALIFORNIA



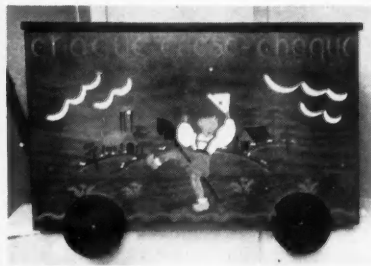
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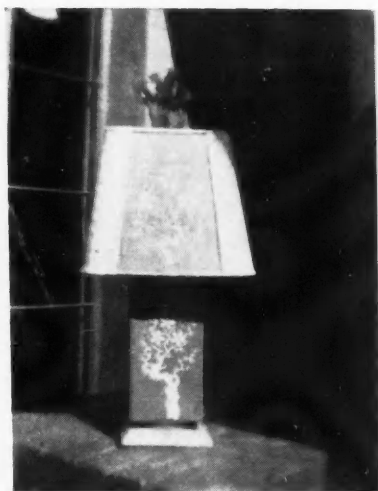
Mr. Gumplo himself recommends this rich, colorful European canvas to supply a very workable theme for a dining room, living room or library. It is one of his many florals and is "particularly exceptional because of its remarkable depth and fullness." It could be especially charming in Victorian, or any style of English decoration. An exquisite portrait of a young woman occupies the place of honor directly back of Mr. Gumplo's desk. It was done in 1836 and has been exhibited at the Royal Academy. Black velvet draperies dramatically set off other beautiful paintings that would be treasured for generations. You will also find here unusual mirrors, lovely coffee tables, lamps and accessories. —From Gumplo Galleries in Los Angeles.

Among the early originators of the charm bracelet was Walton and Company, and they now possess one of the largest collections in the world. Gold combined with platinum, gold and platinum with diamonds, rubies and emeralds offer a few elegant mediums for their smart designers. "Wheeling Through Life" is one of their unique creations. It represents man's career on wheels beginning with a baby carriage and traveling along through roller skates and a wheel chair. Many of the screen stars have gathered these fascinating charms in a serious way, some collections numbering three or four thousand. The workmanship on them is meticulous; the tiny screws and hinges and bolts are actually microscopic. (Note to Easter Rab-

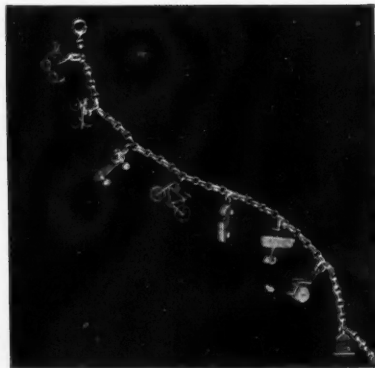
bits: There is a wide price range and simple or sophisticated designs suitable for adults or children.)—From Walton and Company in Los Angeles and Pasadena.



"Chaque chose" is a gay plaything in itself and boasts a typical French heritage of neatness and order. The toy wagon is an advanced notion of the toy chest and is much more effective in getting the toys put away. It can be pulled about from room to room like an express wagon, suggesting more and better motives for picking up! Its bright red interior is an invitation to be opened, and with its exterior decoration in the form of gay children and a bit of French, the wagon would elevate any nursery to something above the commonplace.—From the Little Folks Shop, located on Sunset Plaza in Los Angeles.



An indescribable, lovely blue forms the background for a delicate white design on the base of this excellent lamp. As well as the color, the line and proportion have been studiously perfected and do credit to both the designer and executor of this minor masterpiece. The shade is finely tailored, echoing the design of the base, and speaks eloquent words of praise for its *raison d'être*. It is almost more beautiful when lighted and the light coming from below throws into relief the unusual "tree" finial. A Chinese Chippendale interior would preen its feathers and burst into song, added a compliment like this.—From MacDonald-Meyers, located in the new Cross Roads Arcade in Los Angeles.





Anna May Wong is American by birth, Chinese by ancestry and tradition, and cosmopolitan by inclination. Right now, she can't make up her mind whether to take up her abode in China or remain in Hollywood and make pictures.

DANCERS

THE West is accused of not being dance conscious. Maybe. But not through lack of visual education, certainly not in California. The State boasts a Dance Guild, Theater of the Dance, an English Folk Dance Group, under the leadership of Gene Gowing, the membership list ranking third in size among such groups in America, and exponents of Mexican folk dancing at Padua Hills, under the supervision of Mrs. Bess Garner. Many notable schools exist, and to add to all of this the best known interpreters of the dance come to San Francisco and Los Angeles each season. The Jooss European Ballet was an early visitor, and delighted audiences with the clear, clean-cut presentation of each program, each pregnant with meaning and all gracefully produced. The Ballet Russe has come and gone, and March brings Trudi Schoop and her Comic Ballet.

The old civilization of China, which has tinged so much of the art of the world, may be traced in modes of the dance in many lands, but China has no school of the dance, no set rules of expression. Beauty and beauty alone governs in the productions in that age-old land. A director there never expects to be asked the meaning of a movement if that gesture in itself is beautiful enough to justify its existence. In China dances are dedicated to various festivals. A famous Ko we (Song-Posturing Dance) honors the Moon Festival. It is given either by one or two girls, one posturing while the other sings, or as a solo performance.

The Russian Ballet, because of its past reputation under the old Imperial rule, still holds the imagination and is rather generally regarded as the foremost exponent of the art of the dance. Unfortunately the Ballet seems hampered by tradition, by the old technique, and unable to express new ideas through the old form, and frequently the repetition of a movement grows very tiresome. On the other hand the productions of the Jooss Ballet, a recently assembled group, European in background and tradition, had more to say and a youthful, quick, decisive way of saying it.

Modernity with its best implications is personified by Trudi Schoop and her Comic Ballet. She has a delicious sense of humor, which is transferred, either subtly or openly, to each dance-pantomime. This great though small dance-comedienne is of Zurich, Switzerland, and with her ensemble of actor-dancers presents the experiences of every-day life, using the medium of pantomime coupled with poetic motion to produce real drama.

Through groups and by solo dancers practically every land and every traditional dance mode have been represented or will be before the season closes on this Coast. The season really opened with Angna Enters. Her art is preeminently pantomime, coupled and merged with dancing. She is inimitable, her sense of rhythm, her precision and interpretive satire is amazing. She is filled one moment with sensuous grace, and in the next is transfigured with intensity, which again flows into the freshness and ingenuousness of the school girl. Carma Lita Maracci, assisted by her dance

(Continued on Page 39)



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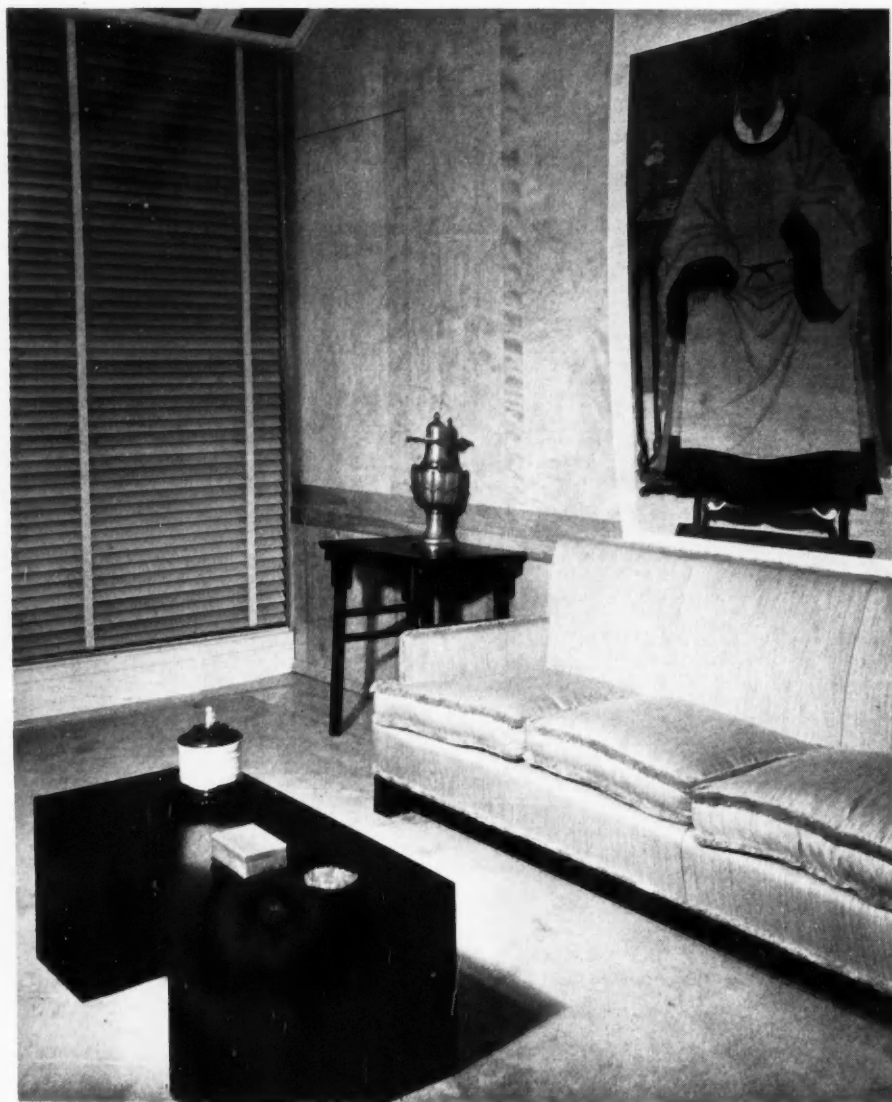
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ANTIQUES

By ALICE R. ROLLINS

A CHINESE LOVE STORY

"ANTIQUITY! thou wondrous charm, what wert thou? that being nothing, art everything! When thou wast, thou wert not antiquity—then thou wert nothing, but hadst a remoter antiquity, as thou called'st it, to look back to with blind veneration; thou thyself being to thyself flat, jejune, modern! What mystery lurks in this retroversion?" So wrote Charles Lamb.

The Chinese have historical records from the remotest period of antiquity. Their pottery was invented almost three thousand years before the Christian era, and porcelain sixteen hundred years before it was known to the Western nations of the world. All the arts from architecture, painting, sculpture, to bronze founding, metal working and enameling were brought to a high degree of artistry. Connoisseurs of the world have vied with one another in obtaining these objects of antiquity, not alone because of their age and rarity, but because of their transcending beauty. A beauty of form, of composition, of coloring that the western world has yet to attain.

Chinese art is so extensive and covers so great a period of time that the amateur collector of antiques is apt to feel lost in a vast sea of these productions of past ages. However, there are phases of Oriental art which are of interest to the young collector, a study of which helps him to understand something of the Oriental background. One of these has become familiar to us through our study of Occidental ceramics. This is familiarly known as the "Willow pattern" on pottery and porcelain. As we view this design in our everyday china, we do not connect it with fairy tales where everyone lived happily "forever afterwards." The blue and white willow ware design is a love story in blue print that has come down through the centuries. That is Chinese centuries, for the pattern is very old.

The first willow pattern was made in England in 1780, at the Caughley Pottery Works. Thomas Turner made the original copper plates from a Chinese design which he adapted from one composed of dragons and other celestial devices that he found on some old Chinese porcelain. The design from the Chinese love story of the Chinese Princess and her lover and their refuge island was soon adopted by other potters—Spode, Wedgwood, Adams, Davenport, who used slight variations from the original design. This explains why so many forms of the pattern are to be found.

Take a willow ware plate and trace this age old story: Once upon a time there lived a beautiful Princess in the land of China and she loved a youth, who though good and fair in the eyes of men, was not a Prince. The father of the lovely Princess was wroth when he heard the tidings and said: "Ye shall not marry the youth who is not of a royal

house; my daughter of the Orient must wed a Prince." If you will look on the right-hand side of the plate you will see the stately house where lived this cruel Mandarin and his daughter, the Princess. Back of the house in the shade of a marvelous fruit tree, the lovers were wont to meet and walk when the stars came out "in the blue willow ware sky." There is a lattice fence in the foreground and nearby a quaint little bridge. Leaning over this is a small willow tree which gives the story its name. On the bridge are three figures the little Princess who is running away with her lover, and the kind old gardener who loves them both and is helping them escape from the cruel father. They plan to escape in a boat to the impossible little island, but alas! when they had escaped, the cruel father pursued them and intended to kill them both, but the good fairies of Chinaland took pity on the lovers and changed them into two birds that are seen hovering near by in the picture, and here they have lived "ever afterwards." There are many little changes in the story. If the bills of the birds touch, the china is supposed to be very old. Sometimes the number of apples or oranges vary on the tree. Again the bridge shows only one person crossing it, or just the two lovers. But whatever changes are pictured on our old china, this Chinese love story has been told by Chinese mothers and grandmothers from generation to generation. Some of the various stories follow:

"Two little birds flying high
A little ship goes sailing by
Three little men going to Dover
A wooden bridge they cross over
An iron fence the sun shines on
A Chinese mansion, a willow tree
And a little cottage by the sea."

Another rhyme reads:
"Chinese temple there it stands
Seems to take up all the land
Apple trees with apples on
A pretty fence to end my song."
Longfellow in "Keramos" alludes to—

"The willow pattern that we knew
In childhood, with its bridge of blue
Leading to unknown thoroughfares:
The solitary man who stares
At the white river flowing through
Its arches, the fantastic trees
And wild perspective of the view."

Collectors should seek marked pieces because the pattern has been widely copied even to the present day. The eighteenth century transferred willow pattern was in line engraving, but after 1800 the copper plates were always stippled. All willow ware originating at Caughley is of deep vivid blue. The design is always well engraved, the lines being clean and well-defined, and was transferred to the biscuit before the glaze was applied. The Caughley willow pattern is sometimes marked with a filled in crescent in blue or the mark is a roughly drawn letter

(Continued on Page 39)

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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

POETRY is both of one time and one place and of all time—and nowhere. Thus a country's songs, whether of Japan, China, or England, compose both social history and undefinable music, have both geographical bounds and immeasurable distances, a footing upon the soil of a land, yet a querulous wandering to the horizon, timed both to the clock of the day and the dial of the universe.

Chinese poetry, for example, shows the characteristics of a people—deeply marked traits of mind and outlook which have conspicuously channeled the long, slow river of China's history. A verse composed by an unknown Chinese poet of 2300 B. C. contains the exact theme of Chinese life which Pearl Buck expressed through her story, "The Good Earth"—a note constant and authentic. The verse runs—

"From break of day
Till sunset glow
I toil.
I dig my well,
I plow my field,
And earn my food
And drink.
What care I
Who rules the land
If I
Am left in peace."

There stands, plain and honest, the Chinese love of the earth, which, together with home and family, fills the Chinese cup of contentment—that he does not care to tip with political excitement. The attitude has produced, from early social life, an unfortunate indifference to government—national or local, an unconcern with civic affairs, which, more perhaps than anything else, has tangled China's modern history, checked her from necessary material movement and from resolving into a united power of today.

Henry H. Hart, writing a study of Chinese poetry, called "The Hundred Names," published by the University of California Press, observed that "more than to any other people, except only the Japanese perhaps, nature has been ever present to the Chinese. From the beginning the Chinese have lived close to the soil . . . This closeness to nature, this quick sympathy with all her moods, is evident at every turn in Chinese verse. The coming of the plum blossoms in spring . . . the whispering of the bamboos . . . the beauty of the lotus pools . . ."

Note the rich sweep of color which paints "The West River" by a poet of the T'ang dynasty—

"It is spring
And ten thousand maple trees
Are clad in new green leaves,
Under the old red bridge

A sailboat glides
Into the sunset glow."

The years of the T'ang dynasty, whose sun rose with the seventh century and set with the tenth, paralleling early medieval Europe, composed one of China's highest ages of poetry—an hour of song. Li Po, China's chief poet of the past thousand years, lived during the T'ang dynasty, wrote that "I've lain among the clouds, loving leisure and enamored of the hills." The life and work of Li Po and other poets of the singing T'ang dynasty may be read from a book published two years ago—"A History of Chinese Literature," by Herbert Giles, Professor of Chinese at the University of Cambridge.

Ming Huang, a poet of the T'ang era, voiced the cry of Macbeth seven hundred years beyond. He wrote a verse about marionettes and reviewed how "man is born and passes like a puppet through the dream play of life." Shakespeare saw life "but a walking shadow, a poor player . . ."

Francis William Bourdillon, writing English poetry during the nineteenth century, noted that—

"The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

"The mind has a thousand eyes
And the heart but one;
Yet the light of a whole life dies
When love is done."

This Japanese miss, while she pours her tea,
Sketches her wishes, like you and me,
But tentatively, like yours and mine,
Who know no more what the leaves design.

Photograph by Kenneth Dowie



A Chinese poet of the Ch'in dynasty, 265-419 A.D., reflected—

"But yesterday
I loved
And life was sweet
I loved
And my spirit soared
To heights undreamed.

Today
The sun in vain
Shines on a darkened life
A spirit pale and dead
For love is done!"

A poet of the Yuan dynasty evokes the same rural scene which Thomas Gray does through the "Elegy Written in a Country Churchyard." The Chinese wrote—

"The day is done
Back to their folds
Come ox and sheep . . ."

Gray's lines you recall—

"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea . . ."

Pick up a copy of "Romeo and Juliet" and you may read the same vow of constancy which a Chinese poetess worded—

"My love for you
Is as the Northern Star
That, fixed and steadfast,
Through the ages burns . . ."

At another time I want to speak of Japanese poetry, where, as through the lines of Chinese poetry, are echoed thoughts which existed long before, long after—never old, never new. Examine the literature of any people, of any century, and you can quickly discover a replica of one early Japanese verse—

"This life—a vision of the Seeing Mind:
White sails, far out, catching the light at dawn,
Glimpsed for a moment, then forever gone,
Leaving no trace behind."

Or another—

"Three things in this world never stay
To wait man's pleasure—fading flowers,
Rivers that seaward take their way,
And passing hours."

The words were pounded out on the stone of a cave by some ancient man, painted on the wall of an Egyptian king's temple, laboredly penned on parchment with letters of gold and silver by a medieval monk.

And a Japanese phrased the philosophic answer . . .

"The moon pursues its destined shining way
Untouched by any earthly care or woe . . .
Do thou, my heart, throughout life's little day
Be even so."



H. P. Mueller, President, watches No. 2 cupola of the 650-foot Mueller foundry in action.

MAYBE WE ARE OLD FASHIONED

ONE day, when I was at that know-it-all stage in my teens, I called my father "old-fashioned," (under my breath of course). To me he was old-fashioned, at that time, because his seasoned ideas didn't approve of my juvenile notions.

Well, I've been called old-fashioned many a time since then. There's another generation coming along, and I don't agree with some of its ideas. Styles may change, but the old-fashioned virtues—the sound fundamentals—are still secretly admired by the best of men, young and old alike. Nobody can criticize the golden rule just because it came into high vogue many years ago.

Yes, maybe we're old-fashioned here at the Mueller Furnace Company. Somehow, I hope we are. For I believe it's possible to be old-fashioned and modern too. I believe we can cling to the old-fashioned ideals of truth, honesty and tolerance upon which this business was founded by my granddad, and still be as modern as tomorrow's sun by designing and building

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

AMBITIONS

DURING my undergraduate days it was my ambition to reach that degree of affluence where I would not be forced by penury to "roll my own". Students who were mentally inferior, or at least I, perhaps alone, thought they were, would whip out an imitation silver cigarette case and generously offer me a "ready made". I used to borrow a case from one of my fraternity brothers and, behind locked doors, I would practice taking the case from my pocket and snapping it open with that sweeping gesture that marks the man of wealth. Several dents in the case testified to my awkwardness before the mirror told me that I was ready to use "tailor mades" if I ever could afford them. The first twenty-five cents of my first month's salary went towards the purchase of a box of Phillip Morris.

Incredible as it may seem, the time came when I could step boldly up to a tobacco stand and ask for a box of cigarettes and light one with a steady hand. But during the long time that I struggled toward this goal a new ambition slowly developed. I dreamed of the time when I could dine at least once a week in one of those places where you check your hat. I wanted to bow to the hat check girl and hand her a dime with a smile and that gracious indifference to cost that is the heritage of the man born to wealth.

Soon taxicabs came into general use, but for years I could not enjoy a ride in one because I could not take my eyes off the meter. One looks so silly riding alone with back to the meter and if there are companions in the back seat the knowledge that the meter is ticking steadily and to unknown heights destroys all capacity for bright badinage.

And so our ambitions develop, or die, or change until life hardly seems worth the living. We no sooner overtake one than there is another on hand that seems more elusive. The one that is bothering me right now is that the time may come when the fifteenth of March will hold no terrors for me.

THE GREAT "I AM"

MANY of us Americans (which name in itself we arrogant citizens of the United States have appropriated) still ridicule the customs, habits, elevators, trains, trams and traditions of the old country. Without going into the better quality of goods in general, the greater courtesy of police and tradesmen and the low rates of death from automobile accidents, there is one thing in London that any reasonable person will admit, and that is the legibility of street and direction signs.

Many people have lived in Los Angeles for more than ten years who cannot find Pasadena without stopping to inquire several times whether they are on the right road. We were in Los Angeles a few weeks ago and found it necessary to go to Pasadena. The time was after dark. Before long we were in a district where the street names were, or had once been, painted on the curb. In many instances an automobile was parked in front of the sign. In more cases the sign had been obliterated by attrition or was plastered with mud. Directions, when they could be got at all were either wrong or by some short cut where there were no street signs at all. We left the Ambassador Hotel at eight o'clock and reached our destination in Pasadena at eleven-thirty. We wound up on the top of every hill in the general vicinity except Mount Lowe and only succeeded in eventually landing in Pasadena by getting out of the car every few blocks, scrubbing the street sign free of mud and comparing it, by the aid of

our headlights, with a map of the city. Where there were street signs on posts they were in such small type that they could not be read without all but climbing the post.

Perhaps the people of Pasadena do not want anyone to come there from Los Angeles. If that is the reason for street signs being painted on the curb most of the people in the south do not want anyone to come there from anywhere, which, as the whole world knows, is far from the truth. Of all inefficient, inadequate, primitive and ridiculous practices, painting street names on the curb is the worst. Street signs are used to direct people. If they cannot be seen or read they might as well not be used, a course to which many towns in the state have resorted.

The letters of street signs in London are six to eight inches high, placed at the level of the second floor of a building where they are legible for at least a hundred yards. But then these old country people are so dumb and old-fashioned.

FREEDOM

HOW many centuries mankind has fought for freedom no one knows. How many kinds of freedom there are is still unknown. There are freedom of action, freedom of thought, freedom of speech, freedom from worry. Freedom from death seems to be approaching, if the scientists can be credited. Apparently only freedom from taxes is impossible of accomplishment.

But we are beginning to learn that liberation from one sort of distasteful necessity often brings on slavery to another. Now that we can travel to almost any part of the world by airplane, thus severing the fetters that we thought were binding our pavement-pitted souls to a tiny portion of the earth, we find that we have become slaves to time. Freedom of thought as it is being practiced in some countries bids fair to make us slaves of vice. The struggle for economic independence is pointing the feet of many towards a waiting grave. And there is no such thing as freedom from duty, and the typewriter.

Lincoln is called The Great Liberator, but he freed only the black slaves. There is but one Liberator and He is above. Let us look up again.

TERMITES

WHENEVER an epidemic of any description breaks out there are always those who say, "Rot. We didn't have that when I was a boy, so why should we have it now?" That was true when we had our first Flu epidemic and will probably be true until we have our last red scourge of death. But we should fight it where and whenever we can.

Without going into the statistics on termites, which data can be had from several universities and the Federal Government, the menace is here and is growing more serious every day. I have had personal contact with it. One of my clients one day sank through the floor of his house before my eyes. The structure was about forty years old and fortunately the floor was only about two and a half feet above ground.

There are three kinds of termites which threaten destruction of our western wooden houses. They are the dry-wood termite, the damp-wood termite and the subterranean termite. Most people think that if the wood is kept off the ground there is no danger, but this is not true. In Lake County a contractor told me that he had reached under the peak of the roof in the attic and pulled out hand-

ful after handful of powdered wood and termites.

Los Angeles, so often ahead of the rest of the state, has passed an ordinance aimed at termite control in frame structures. I wonder how long it will take other cities to follow this good example.

LIVE ALONE

DESPITE the fact that she is going contrary to the contention of George Bernard Shaw that the social unit is two, Marjorie Hillis comes out with a treatise on the joys of living alone and how you can make yourself like it.

There is nothing new in her idea. Trying to convince people of the beauties of living alone has been the pastime of many authors. It makes nice reading but doesn't get you anywhere. The monks of old had to flagellate themselves into compliance with the theory, and even the authors who used it as a theme for their novels eventually wound up with more than one person in the plot. Defoe tried to make Crusoe get away with it but had to wind up by dragging in poor old Friday.

This living alone, as I say, is nothing new. Liking it is new because it is impossible. Nor do any of the cases mentioned by Marjorie live alone. They merely sleep alone, occasionally. There is only one condition under which we can live alone, and that is in a penitentiary. On Alcatraz Island there is a group of men who are living alone, but they don't like it.

GREEN GOLD

IN the days of "Gold in them thar hills" no one ever thought of gold as being of any color than a deep, rich yellow. Perhaps it did turn to saffron when it was minted, but pure gold was always yellow. Then came "Black gold", jetting from the earth to create a race of millionaires to whose doors may be laid the crime of bringing about the income tax and the custom of accepting "Ain't got" as good English.

But there is a gold that is almost as old as history which, like all pure products of nature, has been overlooked by writers and other kinds of prospectors. It is green gold; not the variety that appears on fingers and wrists about a month after Christmas, but a pure green gold.

Not long ago I had tea with a Chinese lady. That tea had a flavor straight from heaven. It had an aroma that brought visions of "far Cathay", mandarins in quilted satins, jade pagodas and spring blossoms. With each bowl its flavor and aroma became more alluring. No, it really was only pure tea.

I am not a tea drinker and now I know definitely that I shall never be one until I can lay in a supply of that particular selection of leaves. With this in mind, later I made inquiry about tea such as the kind I had enjoyed. My informer told me that what I had been drinking was one of the mandarins' selection. He then went on to ask me what I thought would be the price of the very best tea that could be had. I hazarded the opinion that it might be as much as ten dollars a pound. With a quiet Oriental chuckle he informed me that in the home of a mandarin he had drunk tea that had cost five hundred dollars a pound.

This particular mandarin was a tea fancier. In his palace you might be served tea that cost your host twenty-five dollars per bowl. The Caucasians, he pointed out, serve their guests with Napoleon brandy that is all but priceless. The Chinese sometimes serve tea that is of equal rarity and more costly. That is green gold.



Photographs by Stuart O'Brien

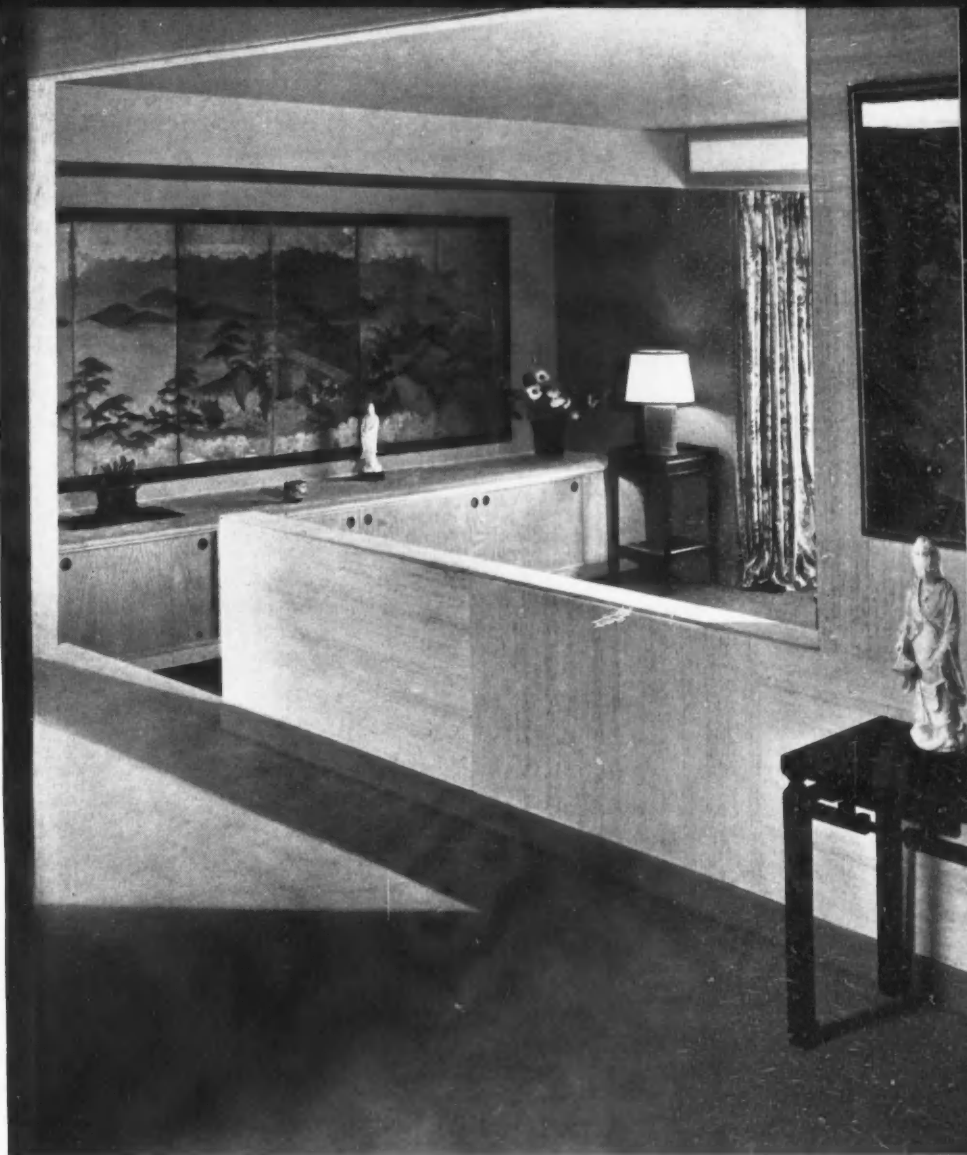
A chaise inspired by the holy bridge
of Nikko. Designed by Paul T. Frankl
for Miss May Wilfley.

WHAT DOES MODERN ART OWE JAPAN

By PAUL T. FRANKL



Miss May Wilfley's collection of Oriental art was the prime reason for developing her house along Oriental lines. In the den a Japanese screen of an interesting landscape in faded tans and pale greens, is recessed in the wall and used like a tapestry. The long built-in cupboard is made of ash sand-blasted, a modern improvement on the Japanese treatment of old days when the wood was rubbed with sand to bring out the grain.



KIPLING'S "East is East and West is West and ne'er the twain shall meet"—never was more literally true nor more spiritually untrue than when applied to the relationship of Japanese art and architecture to modern art. It is truly a paradoxical situation.

This question has always interested me since my first visit to Japan many years ago. Perhaps during the early beginnings of modern art in the Western world, it was not easy to trace what influence Japan may have had on it. Today, however, the artistic horizon is clearer, and we cannot dismiss lightly the belief which is accepted among many artists that modern art received its greatest impetus from Japan. To the student who has been familiar with the inceptions and the growth of the modern art movement in all its phases, it would be contrary to fact to accept this dictum without not only qualifying it but explaining what is meant.

To some it may come as a surprise that the wood architecture of Japan is more closely related to modern steel construction than is the brick and stone house of modern Europe. We have only to consider that in the European building the wall is the supporting element, whereas in the wooden architecture of Japan the column is the supporting element and the wall spaces are of no structural importance, as is the case with steel construction.

The pagoda, for example, may be likened to the structural skeletons of a skyscraper without the windows and the spaces filled in. Moreover, the cantilever principle was widely used first in the Far East. The Japanese roof sits on its structure just as securely balanced as the tray on a waiter's five fingers; and there you have the cantilever in its simplest form. Likewise, the corner window, the newest element in modern architecture, has been in existence for hundreds of years in Japan. While we neither did nor could copy the corner window from Japan, we undoubtedly obtained our inspiration from it there. As developed and expressed today, it is a child of our own steel age.

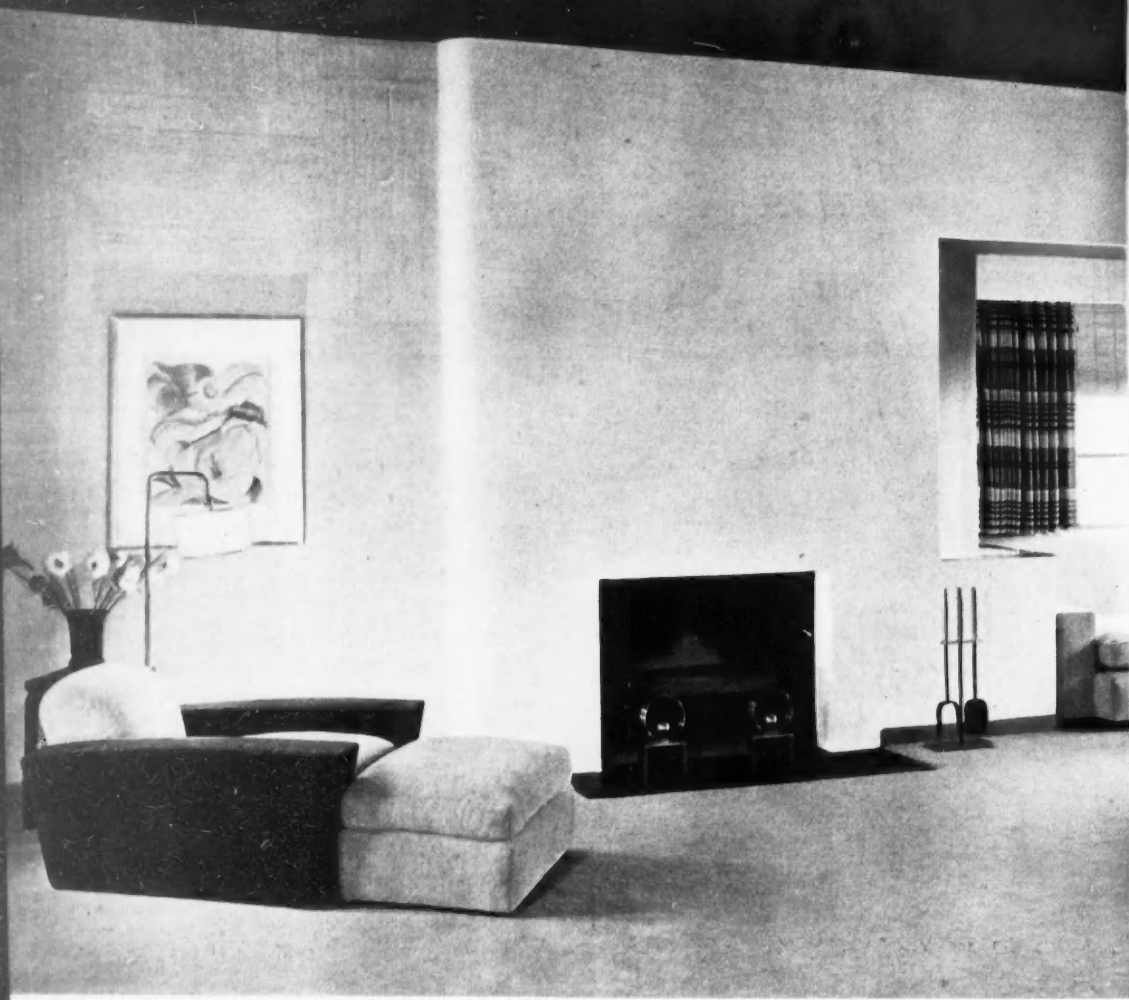
It is important to observe, also, that the Japanese are the greatest masters in the art of elimination, which is the essence of modern art. This, in spite of our operatic presentation of "Madame Butterfly," the greatest clinging vine that ever lived. The Japanese wood cut, which has been known to Europe only for the last century, had a determining influence upon the graphic arts of the many schools of painting which needed a new inspiration from the outside. Those early artists who worked at the inception of modern art learned much in the use of flat planes, the repetition and the contrasting colors from Japan.

The introduction of rhythm in art at the

turn of the century undoubtedly came from the Far East. The heritage of European art is entirely different from that of Japan. The underlying principles provide a different base. Our art found its inspiration from the proportions of the human body; harmony in music and the dance; rhyme in our poetry; symmetry in our architecture and the blending of colors in our painting. Eastern art, on the other hand, is based on a symmetry in architectural construction; rhythm in music, and the contrast of motion against absolute quiet as illustrated by the Japanese dance. At about the same time, we in this country began to find inspiration from the rhythm of negro music, the contrasts in jazz, (the drums). The Viennese Waltz, after all, is a monument to harmony, just as the Japanese dance is a symbol of the contrasts in Eastern art. As a consequence, modern art has brought us closer to Japan than ever before.

Due, however to the conventions, ideals and religion of Japan, so foreign to our own, it was impossible for the artist to copy or bring back anything bodily from Japan. He could not find, for example, anything in Japan which he could transplant to the Western world like the Greek column that our banks continue to use today to inspire trust in their depositors.

What the early artists did bring back from Japan was an inspiration. They saw many



strange things, beautiful and fascinating, which they aimed to bring back, but what they really brought back was the *distilled essence of beauty* from this country or simplicity. As a consequence, what modern art received from Japan does not appear on the surface. The influence did not come from the great temples of Nikko nor the Imperial Palaces, but it did arise from the humble abodes of the Japanese people, their rice bowls, their paper doors and the mats on the floor. This spirit which dominates Japanese life and art is best illustrated and exemplified by the word "Kirei" which means clean, but also stands for beautiful at the same time. Moreover, the precept of Shintoism, their religion, is "keep clean". It was this plainness, this idealized conception of cleanliness, this simplicity of expression and their traditionally deep-rooted ability to use materials true to their nature, which the Japanese gave to modern art. It was, in effect, the elevation of cleanliness to the realm of art, which the artist was able to get from Japan and eventually express in modern art.

However, this is not the whole story. What we got from them was a spiritual inspiration which set our minds into motion, and today the tables are reversed. Japan, like the rest of the world, is in a transition period and the trend there is toward the Western lines. The difficulty with them is that they got into the race fifty years too late, and, as a result, they are copying us bodily. The result is not always too satisfactory.

What they learned from us killed their creative impulse and has made them outright copyists of the West. There are no great modern geniuses in Japan today to compare with Hokusai, Utamaru and Hiroshige of yesterday. In viewing a recent exhibition of modern painting in Tokyo, I was very much struck with the Van Goghs, Picassos, Cezannes and close followers of many other illustrious French names, done in the Japanese manner.

Japan, like a beautiful woman, has been an inspiration to us, opening our unseeing eyes to her hidden beauty. Now, however, that we have beheld it, she looks to us to carry on.

A living room in the modern manner that exemplifies the Oriental precept of Shintoism. The Chinese vermilion ceiling introduces a definite Oriental note which is continued by the use of uninterrupted planes, accentuated by the use of color and texture. The wall up to the fireplace is Japanese grass cloth laid in squares, a textured plaster from there to the corner of the room where the grass cloth is resumed. The modern fireplace has a simplicity which is carried so far that it becomes an element of beauty, another precept of the Oriental world. Corner windows, an exponent of modern interiors, have been used in Japan for centuries. The steel casements are lacquered a dark red and the blinds are a natural wood weave reminiscent of the split bamboo of the Far East.





Photograph by L. C. Beringer

INDIVIDUALITY AS THE DECORATOR SEES IT

By BEN DAVIS, A.I.D.

INDIVIDUALITY in interior decoration is as comparably indefinable as it is in people. It is not defined by the selection or use of any specific style or period. If it is present, everyone knows it. If it is absent everyone is aware of its lack.

It is easier to say when a house does not possess personality and individuality than to define the means of obtaining these elusive qualities. The fact that large sums of money are spent on interior decoration does not of necessity mean that the result will be individual. Rare rugs, heavy damasks and costly furniture, may be assembled together and the effect could have as much personality as a store window or theater lobby.

The interior decorator, or interior designer, a more appropriate title, possessing imagination and qualified by training and experience considers the problem of endowing a house with personality as the first requisite of his job. The individuality and temperament of the client defines for him the mood and character of the house. Preferences and prejudices in regard to design and color are thoughtfully considered by the interior designer in preparing the scheme. The needs and requirements of his client guide him in his selections. He is constantly alert for some expression of personality that will assist him in the creation of

a house that will be representative of the individuality of his client and distinguish it from all other houses. This expression is sometimes obvious, sometimes elusive but whether rare or common it is the keynote from which to work.

When a collector is a client the problem is solved in advance. The bibliophile has definite tastes and ideas concerning his home as a background for his hobby. The person who possesses rare porcelain, bronzes or prints wants them displayed to the best advantage. The person with a preference for early American pressed glass may aspire to the quaint with results that are anything but in good taste. The collectors of guns, elephant tusks, antique textiles and medals or stamps want their hobbies the keynote of their rooms, yet the problem is usually one of proper storage rather than permanent display.

The sport enthusiast, whose dearly won trophies are his pride, wants to display these emblems of his powers, and the result may be reminiscent of the county fair. Properly placed in cabinets designed for the purpose these mementoes are incorporated into the decorative scheme in a way that is not offensive. Those people whose European experience was punctuated by purchases of furniture in England, tapestries in Brussels, porcelains in France and old masters in Italy, tenaciously cling to

Sir Thomas Lawerance's portrait of the Countess of Plymouth inspires the decorations in the drawing room of Mrs. Armstrong Taylor in San Francisco. The room is typically eighteenth century with the exception of the two landscapes by Corot on either side of the mirror. Gilberts of San Francisco, interior decorators.

their possessions without thought of the decorative effect.

It is the common experience of interior designers to have clients express a desire to use furniture that is too large in scale for the space it is to occupy. On the other hand clients frequently ask to use under-scale furniture where larger pieces are more desirable. Occasionally it is proper for contrast to use pieces that are of different scale in a room. But it takes the trained and professional eye to know when it is appropriate to use furniture of large or small scale.

Outside the special bent for collecting, color is the vital expression of individuality. Contemporary art traditions, advertising, magazine illustrations, store and shop displays have paced the public to a fuller appreciation of color. Today, the "blending of colors" in interior decoration is as passé as the painting of a photographic likeness. Spontaneity and vibrancy is the requirement of color today. Many people develop definite color prejudices and refuse to use colors which are ideally suited to the rooms that are to be decorated and to themselves. The use of one color amounts to a fixation to some people and is allowed to dominate their wardrobe and interior decorations. The effect would be

(Continued on Page 40)



THE NEW TREND TOWARD THE OLD

By KENNETH DOWIE

Gateway of a residence. Note how the very trees look like the gateway and the shrubs are grown and trimmed to suggest the flagstones. Where but in Japan could be found such a blending of planting and architecture?

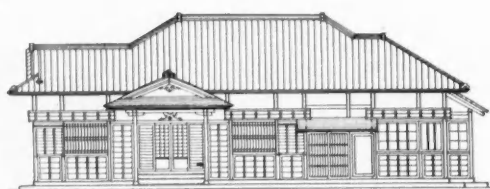
FOR over two hundred years, the Japanese have built their houses according to the same general principles. Yet the astounding fact is that, when we look at one of these homes (which are still being built throughout the countryside today), the immediate impression is, "Why, this is *modern* architecture!"

A superficial attempt to explain this impression of modernity might put it down to the expert handling of large areas of glass, but the real reason is deeper, and lies in the fact that the Japanese have anticipated us in our modern conception of the architect as working in the medium of space. They long ago discarded the obvious unity that is achieved by symmetry, and are masters in asymmetrical balance. They depend upon technical perfection and a reverence for the intrinsic characteristics of every building material. And they present these materials honestly, having no use for applied ornament.

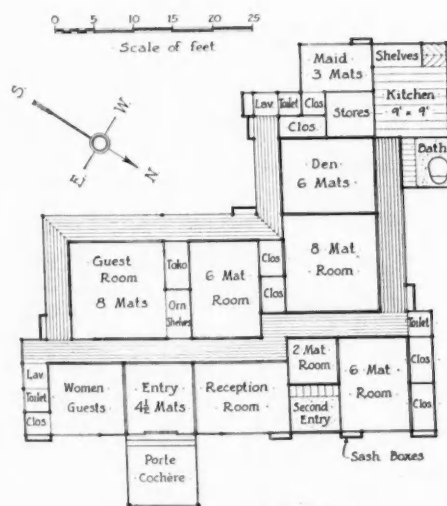
There are ways, of course, in which the Oriental and Occidental viewpoints on matters of art are opposed. Any argument as to the rightness or wrongness of these views would surely be fruitless. To our Nordic ancestors, for instance, cold was a bitter enemy, and a fire meant the difference between life and death. Perhaps it is memories of their hardships that make us look upon the glow and warmth of an open fireplace as the real center of a home. Possibly, in a similar way, it is the long-forgotten Malayan ancestors of the Japanese that make them build upon posts like stilts, or the unconscious memories of nomadic forefathers that cause them to sit and sleep on the floor of what was ages ago a tent.

But there is one broad distinction that we can draw. We tend to glorify individuality—they to submerge the individual in the family or the nation. We even over-emphasize the importance of man, allowing him personality,

but by inference denying it to other forms of life. Our art is "homocentric". We can scarcely think of an outstanding work of art by an Occidental in which man is not given a predominant part, with all else merely ministering to his needs and desires. No Oriental ever feels that this is putting things in their real order of importance. What makes man pre-eminent? Was he not made by the same Force that brought into being the other animals, the trees, the flowers, the grass, the very sand and rocks? Everything has a personality, and personality should be respected, wherever found.



• ELEVATION •



• PLAN •

So in the matter of houses, we approach the design with man in mind, first and foremost. All is to be related to *his* comfort, *his* convenience. If a shingle has to be bent into a sharp curve, or if forms suited only to wood are repeated in ferro-concrete, these distortions are justifiable, we reason. But to a Japanese, a home is an assemblage of various materials, each with distinct characteristics, which must be allowed to reveal their own charm, while the walls, floors, openings, roof, rocks, shrubs and trees in the neighborhood must all be given careful thought till they merge in one harmonious whole. Wood, for instance, is sacred, and should be given a chance to express its inherent characteristics. Should some critic ask at this juncture about the little termite, to whom a pine post or beam seems very much like a well-done beefsteak, and why he too is not allowed to express his individuality, we will merely contend that, while there are places for the termite to do this, a structural timber is not one of them!

It is an anomalous thing that the people who have developed the perfect style in wood should be on the point of giving it up, and yet it is a well-known fact that ever since the great earthquake Japanese sentiment has steadily grown in favor of a reinforced concrete frame. And who can wonder at this? No one who crept out of the ruins of his wood-frame house in 1923 would ever want another just like it. It is now mandatory to obtain a degree of rigidity with diagonal bracing of metal, but the great majority of people would abandon the wood frame altogether.

A typical Japanese house plan of the old style is shown, although to be really representative of what is being built today, it should have one or two rooms done with no mats, but wooden floors, furniture, swinging



The traditional tea ceremony is seldom observed today. Interesting way of glazing the upper part of the shoji with clear and the lower with obscure glass. Restraint, delicacy and charm surround these three little girls from school.

doors, double-hung sash, and all that goes to make a "foreign-style" room. One outstanding difference between this house and ours is the absence of walls and continuous foundations. The Japanese house consists of a large number of 4 x 4 wood posts, each with its separate footing block. The great majority of partitions connecting these posts are removable, whether they be for the inside, "fusuma", of a light $\frac{5}{8}$ " wood frame covered on both sides with paper, or "shoji", mainly for outside walls, and either glazed or with tough translucent paper on one side only.

Practically no furniture is used, as none is required. The floors are covered with "tatami", or thick mats of uniform size, 3' x 6'. One sits or squats on a cushion placed on these mats. At night, thick quilts are taken from the closets and spread on the tatami to form the bed. Meals are served on low trays about eight inches above the floor. In this way, the Japanese do not need to have dining rooms or bedrooms, as such. Any room serves equally well as living, dining, or bed room. Only the kitchen and bath are handled specially, the former with a polished wooden floor, and the latter floored in either cement or tile, just large enough to hold a cedar bathtub, and allow room to bathe before entering the tub. Passages and verandahs are floored with boards kept highly polished.

This absence of furniture and easy removability of the fusuma and shoji give the Japanese house a wonderful flexibility. If we invite fifteen or twenty guests, away go the fusuma and, presto, our little house becomes a great big one!

Perhaps the chief impression one has after living long in a house of this sort and coming back to one of ours is of our stinginess in regard to windows. Every Japanese room has one whole wall completely fenestrated,

and often two. If these walls were of plate glass, the result would be disastrous, but there is surely something to be said for a type of window that lets in light without permitting one to see through it clearly. The Japanese solution of this problem, consisting of tough, white, translucent paper, is not acceptable to us, beautiful as it is. They have not worried much about weatherstripping, either. But there is a wonderful freedom about being able to expose the entire side of the room to the garden, and in the hot months it is a great relief to be able to let the breezes blow where they may.

It might be well here to note that domestic architecture in Japan approaches its problems from the point of view of the house owner. Here we insist that the house be well designed as to its appearance from the outside, a point which the Japanese consider of little importance. They surround their plot of land with a six or seven foot wall, and immediately start to plant out the wall so that it can hardly be seen from the house. From the street, nothing is visible but block after block of walls, with roofs peeping here and there above them. A further result from this point of view is that all the best rooms of the house are at the rear, where the garden is deeper.

In spite of what it would do for the American mother to have Junior form the habit of removing his footwear before entering the house, this fundamental idea in Japanese architecture will never sell to the American public, for it is founded on an Oriental belief which is difficult for us to grasp, namely, that wood is sacred. It is unthinkable to besmirch clean wood and tatami with dirt from the street. However, without going to these lengths, we might agree that wood should seldom if ever be painted. It is actually true that in Japan even exterior wood is

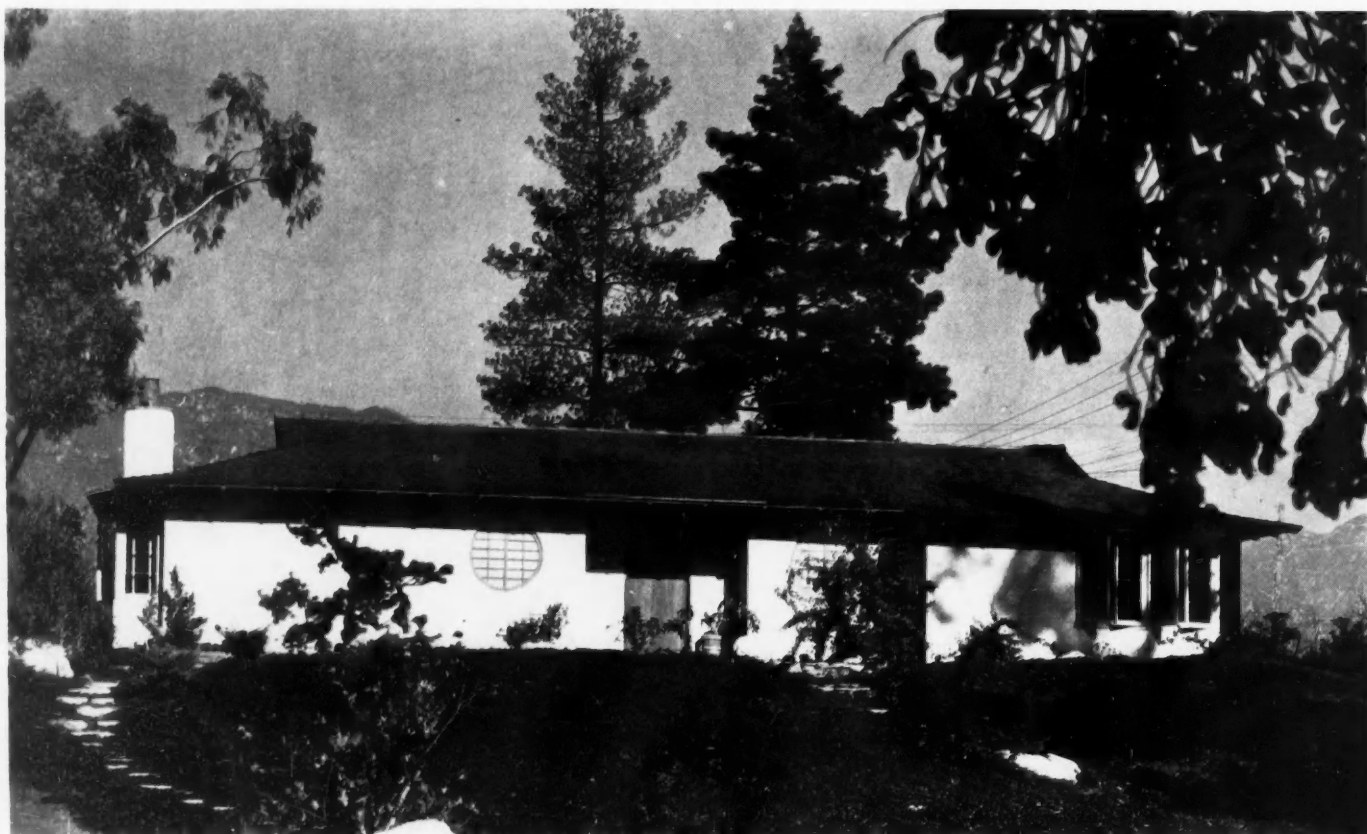
not painted. On this account, the great temples at the Imperial shrine at Ise have to be rebuilt completely every twenty years.

Compared with theirs, our interiors lack repose, though the modern tendency is toward the elimination of all that made the house of the last century such an atrocious nightmare. Our problem of interior design is much harder than theirs, of course, for they have no furniture. We do not have to be Zen Buddhists to feel the need of some inner sanctum where surroundings will not distract, where it would be a capital crime to turn on the radio, where we could meditate upon the unity of all living things and our relative unimportance. But even more than the Japanese should we feel the need for large areas of wall, floor, and ceiling of the utmost severity, to act as foil for our furniture and pictures.

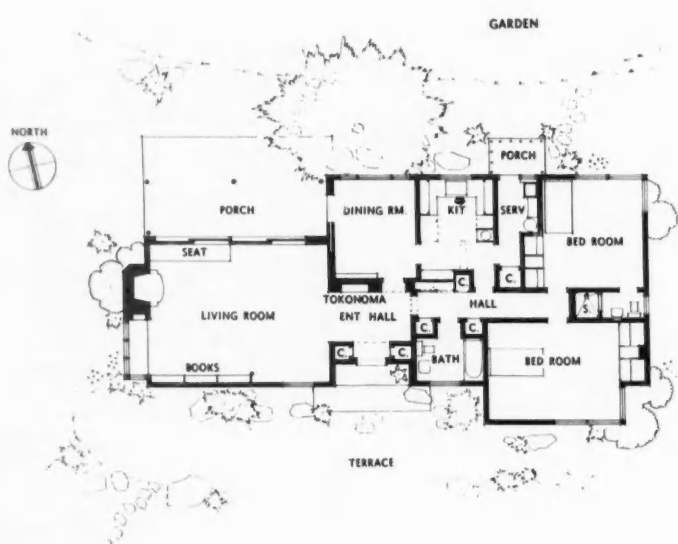
They are undoubtedly right in keeping all the ornamental features in one place, the "tokonoma", where the unassuming walls make the beauty of the painted scroll or charming vase sing in contrast. Or again, they are right in omitting the tokonoma in some rooms, for with one wall completely open to the garden, one can sit and wonder where the house ends and the shrubbery begins. In this the old Japanese house responds to a desire now being expressed in all our residential work, to bring the garden forward so intimately that we feel we are really living in it and can enjoy it to the fullest extent.

It strikes us as rather strange to hear that in Japan all ceilings are of wood. Clear cedar is usually used, with beautiful grain. Ceiling boards are from $\frac{3}{16}$ " x 10" to about $\frac{3}{8}$ " x 14", with 1" x 1" pieces below running at right angles to the boards, blind nailed. If you see the color and grain of a single board, running continuously for twenty feet

(Continued on Page 39)



Photographs by George Haight



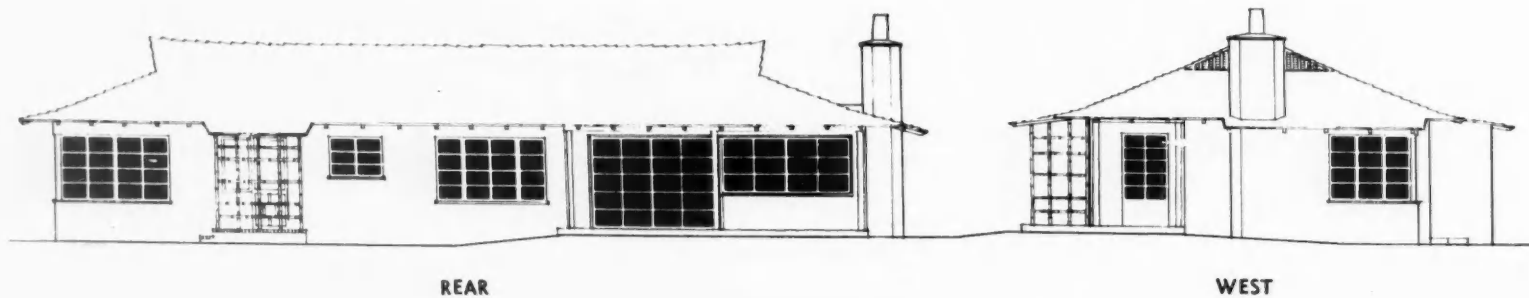
Distinction with Restraint

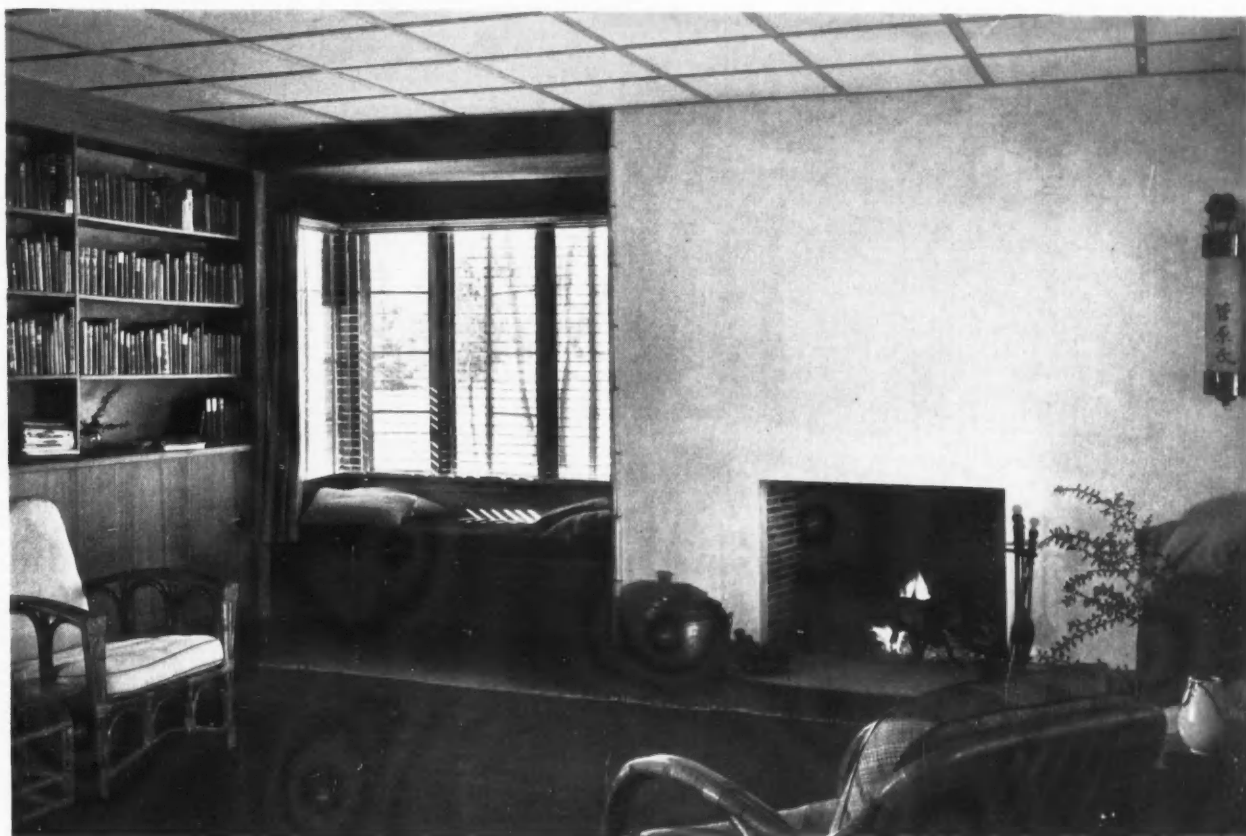
THE PASADENA HOME OF
MISS JEANNETTE M. DRAKE

EDGAR BISSANTZ, A. I. A.
Architect

ROMA COOLIDGE MULVIHILL
Landscape Architect

EDITH HYNES
Decorator





WHAT a pleasant task it must have been to create this charming and practical house! The fine harmony of its roof lines, and the subtle simplicity of its details give evidence of painstaking care and conscientious artistry. Impressed with the beauty and refinement of Oriental art while taking a 'round the world cruise three years ago, Miss Drake decided that some day she would have a house in which the esthetic qualities of the East would be blended with the practical features of a modern American home. Now that long-cherished dream has become a reality. Unhampered by forced symmetry, the arrangement of rooms is practical in every way. Well placed windows and sliding glass doors give emphasis to the panorama of the Sierra Madre mountains, also bringing the living rooms into direct relationship with the covered terrace and informal garden. The convenient arrangement of the kitchen saves steps and valuable time. Although this plan is very compact, good circulation permits easy access to all parts of the house without the necessity of using any room for passage. In finishing the interior, natural materials have been used in a natural way. The walls are of smooth hardwall plaster of a light warm-gray tone, the trim and cabinet work are made of various woods selected for their color and graining, while the walls of the dining room are covered with pale tan-colored Japanese grass cloth. The spaces between the wood mouldings of the wainscoting on two sides of the room are persimmon color, and the ceiling and a portion of one wall are chartreuse green. The deep green draperies are made of heavy raw silk.





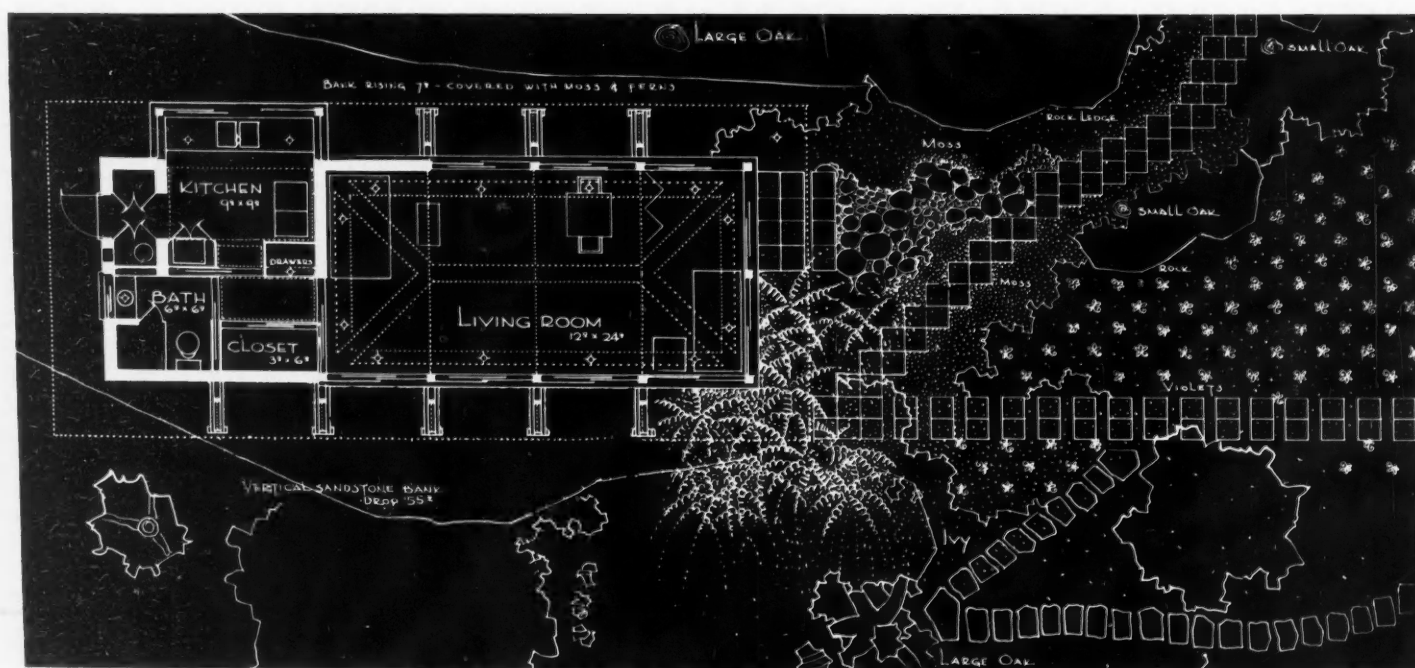
Photographs by Fred R. Dapprich

A HOUSE IN FELLOWSHIP PARK, LOS ANGELES

Designed by Harwell Harris

A simple plan, simple structure and simple materials combine with an absence of "things" to invite a truly simple and elegant living in close association with a gentle, though not too domesticated nature. Continuous built-up girders at floor and ceiling and continuous posts on isolated footings braced by compression-tension buttresses make up the skeleton of this lightweight structure. Broad eaves overhang glass walls and

are supported on wood posts continuous from foundation to roof. With the exception of the narrow frames of the windows, which are dyed black, all wood is left natural. Simple geometric shapes surrounded by richly textured verdure, the composition of the building has been kept purposely static. Stepping stones square with the building yet conforming to the bank further relate the man-made to the natural.





Perched on the edge of a sandstone bluff with an almost vertical drop of fifty feet, the living room looks through a screen of oaks and California holly to a distant range of mountains. It is finished in natural redwood, cane fibre ceiling, grass matting and grass cloth. In the warmest weather the sliding panels can be removed. The rails of the panels are dyed black, and further accent is provided by dark teakwood furniture, a gold leaf screen, dark blue cushions and a blue and vermillion embroidered couch cover. The walls and ceilings of the kitchen and bathroom are finished in a high gloss enamel in blue, vermillion and yellow-green. The texture of uniform pattern on plane surfaces affords a richness that "furnishings" seldom produce and at the same time preserves the restful simplicity essential in a small house. The grass matting indoors, the flat pebbles on the walk, and the concrete tiles leading to the garden below form an interesting variety of paving patterns. The house was awarded Honorable Mention in Class III in the 1936 House Beautiful competition.



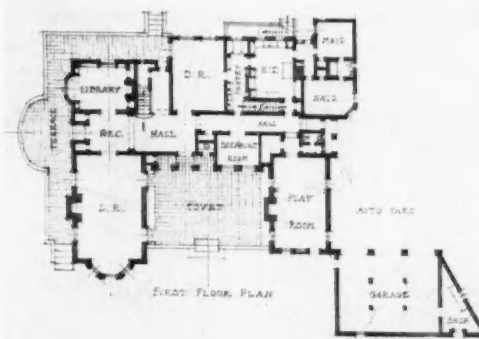
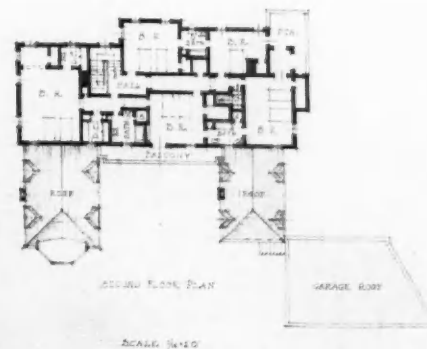
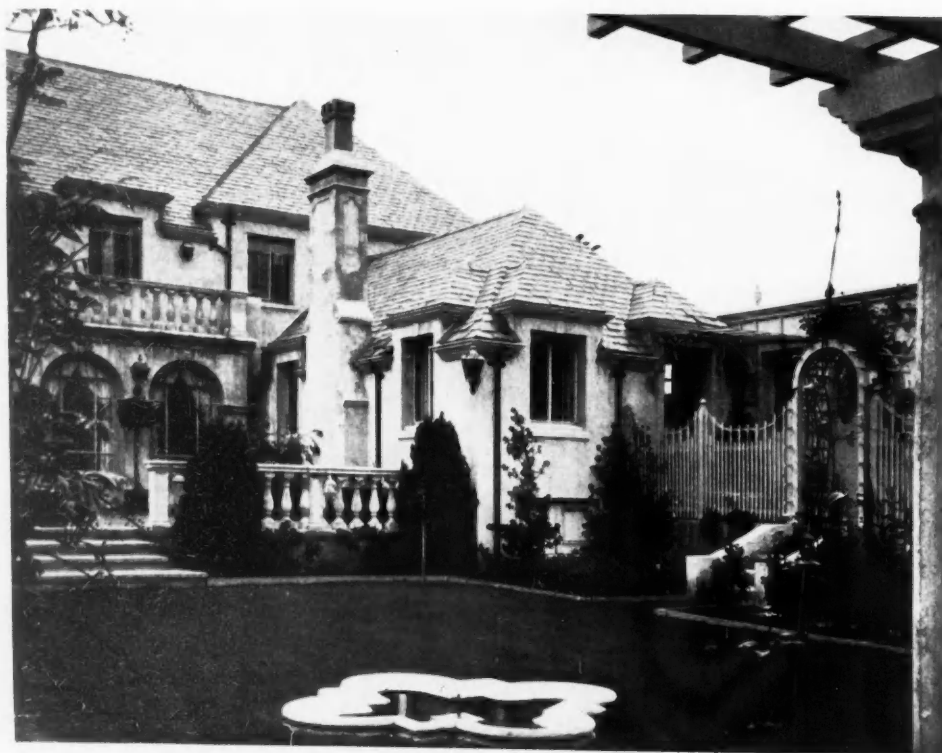


Photographs by Edgar Ingram

RESIDENCE OF MR. AND MRS. J. J. HALLENBECK

Piedmont, California

NOBLE NEWSOM AND ARCHIE T. NEWSOM, ARCHITECTS





A memory of 18th Century Old World hospitality and leisure is so swiftly evoked by the interior of the Hallenbeck home, with its rich soft curtains, the candelabra, and the broad easy chairs that, looking upon the scene one tends at once to people the room with noble gentlemen and gracious ladies philosophically chatting of life and politics across a cup of tea, or, listening closely, one almost catches the rustle of silk and laces, stirring to a waltz.

The magnificently carved library window contains a picture of current life to which the master of the house may turn after study of history of forgotten days.

Out of doors the reaches of terrace seem to bespeak a liberality of thought like a Voltaire or Heine from the 18th Century.

The exterior altogether furthers that recollection of the estate of a country gentleman which the interior brings to mind. The garden and decoration are remindful of Dresden.

Yet with all the recollection of a grace of yesterday the thought remains that modern life can very well carry on that tradition—and does at the Hallenbeck home—enhanced, moreover, by the beauty of modern architecture and decoration.





Photographs by Fred R. Dapprich

RESIDENCE OF MISS CONSTANCE BENNETT

Beverly Hills, California

J. E. DOLENA, ARCHITECT



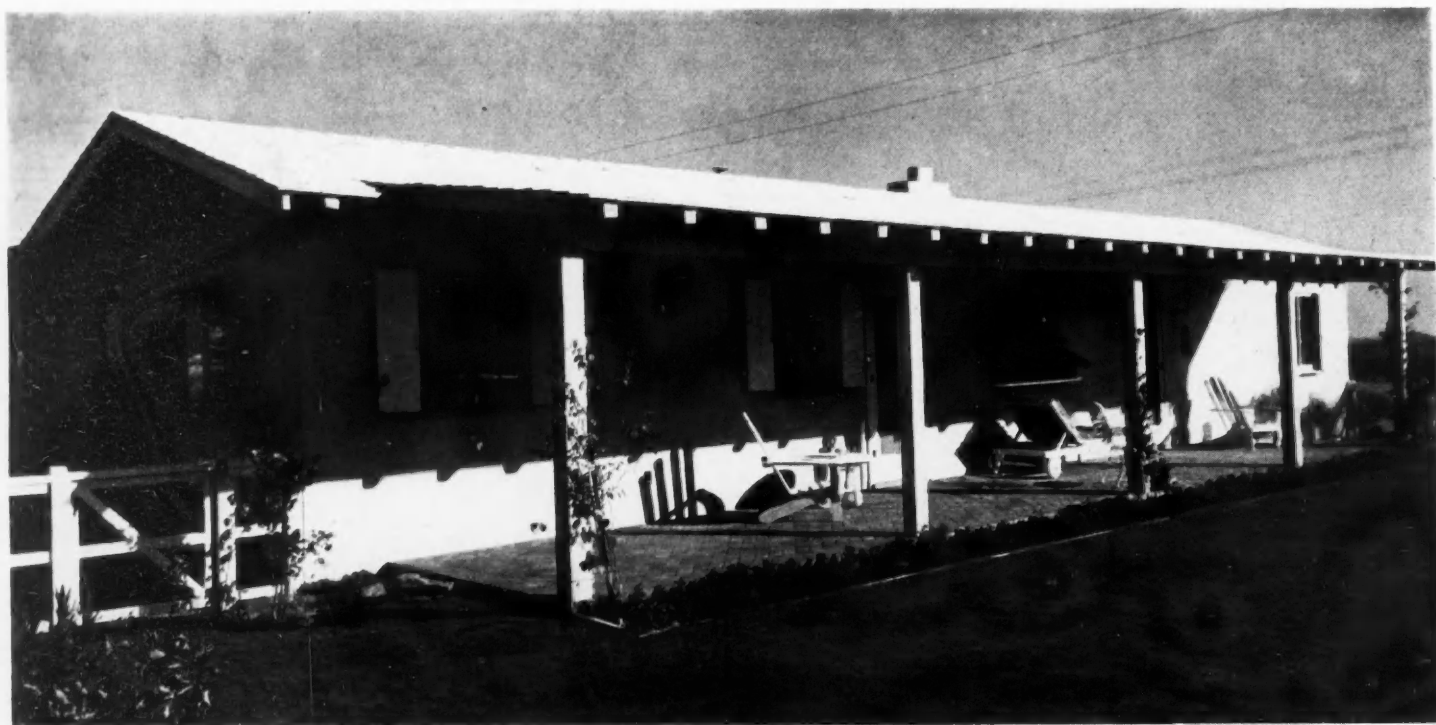
A dignified, sophisticated house quite in keeping with the public's conception of a charming lady. Situated on an acre and a half, it is of French manor style painted white with a brown shingle roof. The motor court is surrounded by a high whitewashed brick wall—probably to shut out curious eyes. And if you are interested, there is a tennis court on the side, and a badminton court in the rear so the charming lady can keep her trim figure and her box office appeal.



The dining room carries on the tradition of suave elegance. A broadloom rug of blameless white—curtains of rose brocade with glass tiebacks—Duncan Phyfe tables and Hepplewhite chairs upholstered in rose and white satin—beautiful silver candelabra and bowl. The scenic background gives a feeling of spaciousness. The den seems a little more human with comfortable green morocco chairs

and a homey green pebbledrug rug. Even the horses add to a sporting atmosphere. In the room are also a disappearing bar, bookcases with real books, and a movie machine behind the wall. Then back again to French finesse with mirrors and a feeling that Louis must be lurking close at hand. The swan andirons are both unusual and very graceful, but the den is the big room of the house.





Photographs by W. P. Woodcock

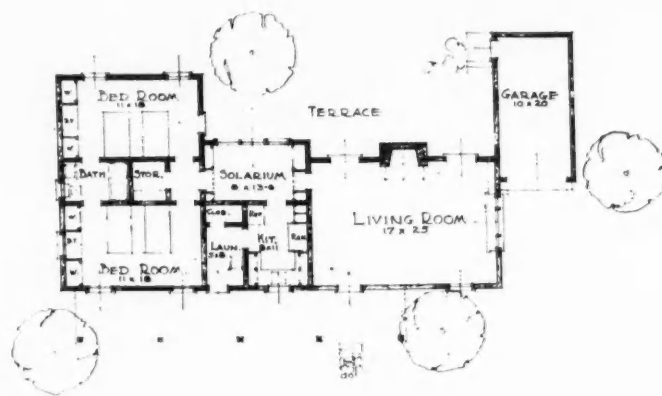
THE PALM SPRINGS HOME OF
MISS TERESA M. FIELD

Charles O. Matcham, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

A low early type of California ranch house with porches to protect the rooms from hot summer suns, is built of frame and stucco textured to resemble brush coat over adobe. The walls are pink, the shingles painted a deep cream, all trim is deep cream giving a colorful effect against the somber tones of the desert. The solarium looks out over the terrace and is a pleasant sunny room. The living room is cool with solid light colors and three exposures. The smoke tree on the mantel piece might have been picked right outside the door.





Photographs by W. P. Woodcock

THE PALM SPRINGS HOME OF MR. AND MRS. HAROLD HICKS

Charles O. Matcham, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

Patterned after the Mexican adobes with thick walls and heavy tile roofs, there is however a distinctly modern trend of design. A study of the plan will reveal very livable quarters with ample accommodations for entertaining. Light colors that blend with the desert surroundings fit the house to its site and cool clean freshness inside suggests Shintoism. But if the house becomes crowded, Nature is just outside. Interiors by Bullock's.



SEMI-TROPICAL FRUIT TREES AND PLANTS

By JOHN A. ARMSTRONG

WHY have a subtropical climate and not enjoy subtropical fruits in the garden? Some pessimist is sure to answer that we do not have a subtropical climate and will point to our recent winter weather to prove it. Only a temporarily disgruntled Easterner will hold to this theory for long, however, because in a few months, after the burned leaves have dropped and the fresh new foliage has come out and a new crop of fruit has set, we will forget all about that cold weather, and since the next severe frost will probably not come for another twenty or twenty-five years, why worry about it.

Some of the most delicious of the subtropical fruits are borne on trees and shrubs which are extremely ornamental and are well worthy of being included in a garden planting for their appearance alone. This is particularly true, of course, in the southern end of the State, although some of the group of semi-tropical fruits can also be grown throughout much of central and northern California.

Well cared for citrus trees are certainly typical of this class, and the advantages of the standard varieties of Oranges, Lemons and Grapefruit for the home garden are too well known to need comment here. Citrus fruits which are not so well known and which are particularly valuable as garden ornamental trees include the Meyer Lemon which not only has splendid fruits for use in the home but has possibly the most fragrant flowers of any citrus tree, producing them during most of the year. It also has the advantage of being much hardier than other Lemons and is en-

tirely suited to planting almost anywhere in California. The Calamondin, a tall, slender citrus tree from the Philippines which bears enormous quantities of little brilliant orange-red fruits, deliciously flavored, and which can be used in place of Limes in beverages, is another excellent tree of more than ordinary beauty for the home garden. It has the added advantage of being one of the hardiest of citrus fruits, thriving anywhere from the Mexican border to the Oregon line and eastward into the desert. A third citrus variety worthy of special mention for this purpose is the Rangpur Lime, sometimes called Indian Lime, the fruits of which are of exceptional quality, brilliant orange-red in color and very showy against the dark green foliage.

Some of the Avocado varieties make splendid ornamental trees for home planting. The Avocados with the finest and most luxuriant foliage are Queen and Nabal, but, unfortunately, they are also the most tender trees and very susceptible to frost damage. Much hardier and also luxuriantly foliaged is the Puebla with its beautiful purple December-ripening fruits. For those who wish to take no chances on frost damage, the most beautiful tree is the Duke, which is large, vigorous and of rapid growth. It proved to be absolutely undamaged in all sections this past winter, and the green fruits, ripening in the fall, are of high quality for home use.

The Sapota is another tall, vigorous, well foliaged ornamental tree, with delicious big green fruits, with the skin of an apple and the flesh of the peach. It is just as hardy as an Orange, but it should have plenty of room for it becomes quite large in time.

The Cherimoya, while it has the most delicious fruit of all, is not particularly ornamental and should be put in the back of the garden somewhere. The Loquat has long been a favorite in California, and along with the Olive, requires less care and attention than most of the semi-tropical fruit trees. For interior sections the yellow-fruit Loquats, such as Champagne and Advance, are best, while near the coast the sweeter orange-fruited varieties, such as Thales, are most valuable for home plantings.

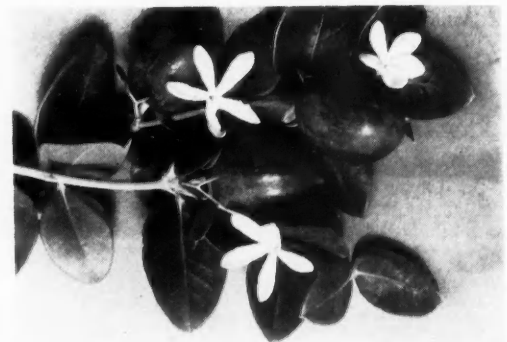
Most semi-tropical fruit trees require a reasonable amount of moisture, particularly during the summer months, and the planter

must be prepared to provide that moisture, together with one or two applications of fertilizer during the year. The handsome luxuriant foliage which is typical of these subtropical fruit trees is only at its best when the trees are well cared for. The Olive, of course, is an exception to the rule of requiring plenty of water since it is not particular as to the amount of moisture it receives.

Among the smaller semi-tropical fruiting plants which are also ornamental in appearance, one of the most popular is the Natal Plum (Carissa), with its dense, dark green foliage, big, fragrant white blooms and long, bright scarlet fruits as big as your thumb, all of which are in evidence on the plant at the same time. Strawberry Guavas and their yellow-fruited relatives, the Yellow Strawberry Guavas, have long been used for hedges and clumps of rich dark green foliage in southern California gardens. I am sorry that I cannot recommend the larger-fruited more tropical Guavas. The foliage on these types is not very attractive, and the farther I stay away from the odor of the fruits, the better I like it.

More strictly in the ornamental class but still with excellent edible fruits which have many uses in the home is the Pineapple Guava (Feijoa), with its gray foliage and very fragrant gray-green fruits, a bowl of which will perfume any room in the home for many days. The Rose-Apple (Eugenia jambos), with its handsome bronze and green foliage and fragrant fruits is a beautiful tree for

(Continued on Page 40)

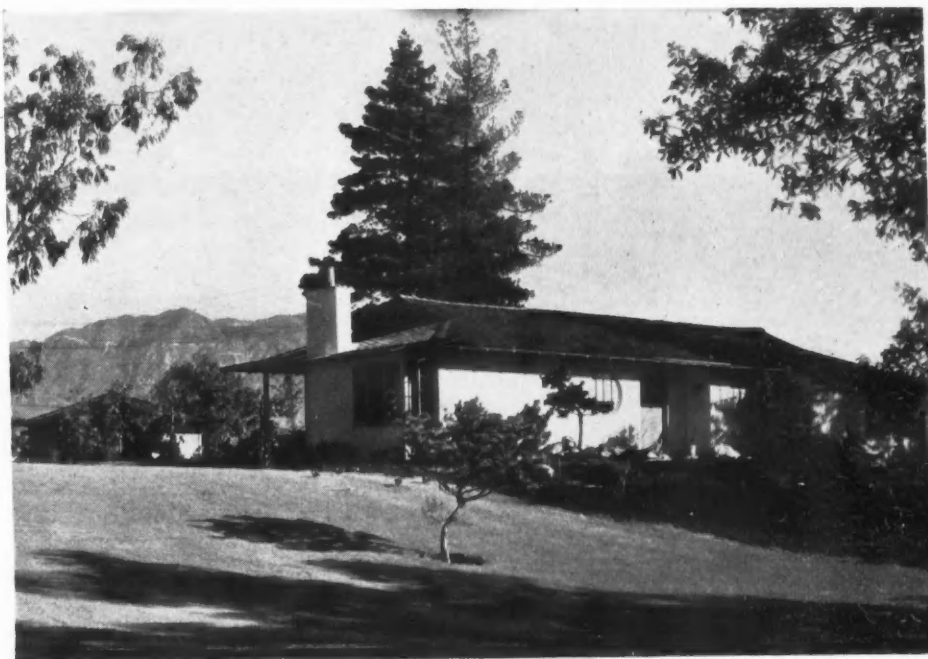


On the upper left is a cluster of three Duke avocados; below them the Passion vine, *Passiflora edulis*, showing the leaves and two of the fruit. On the right above are the flowers and fruit of the *Carissa grandiflora* or Natal Plum and below a Meyer Lemon surrounded by its blossoms.

CREATING AN ORIENTAL GARDEN

By ROMA COOLIDGE MULVIHILL

The lovely house of Miss Jeannette Drake was a challenge to the landscape architect to blend the Oriental and the American. Edgar Bissantz, A.I.A., architect.



Photograph by George D. Haight

WHEN Miss Drake asked me to plant her garden, my acceptance was tempered with a gnawing doubt as to my qualifications for the undertaking. Just what would be the starting point? To what precedent could I appeal for inspiration in this decidedly new and different project which must be handled neither in a strictly Oriental, nor yet, typically American manner? Obviously, the landscaping must reflect a fusion of these types.

Of course, the unique little house, with its lovely proportion and line, was, in itself, a real challenge to anyone with an eye to see and an urge to create. Too, it was my great comfort to know that, in Japan, their gardens have never been the province of the specialists, strictly speaking, as the creative part is entrusted to the man of artistic inclination, relying, as the Orientals do, on instinctive taste rather than specialized knowledge. And so, armed with these consoling thoughts and a rather sketchy knowledge of the Oriental approach, I sallied forth on this interesting venture.

The house rests on a rather abrupt rise well back from the street and is flanked on the east by heroic Eucalyptus trees and on the north by two majestic pines. This natural setting of the little hill house was not to be desecrated by a pretentious or formal planting, as, in the art of the Orient, we find an instinctive avoidance of display and a reliance on suggestion which is intended to enter the observer's mind and be completed there.

Quite a bit of grading was essential in order to obtain soft and flowing contours. A natural swale in the lower garden was emphasized to give the effect of a dry stream bed, and the area directly in front of the house was leveled and rolled in preparation for sanding. The purity of these sand-covered spaces appeals strongly to the Japanese love of cleanliness and is an esteemed feature of their gardens.

The house is approached by a winding path

of stepping-stones, interposed, at the street entrance and again near the house, with round cement blocks, the designs of which we copied from pictures of cart-wheels from the ancient, ox-drawn vehicles in use many years ago in Japan. These designs have some artistic or religious significance with which I am not familiar. Just a bit of faded color was added to the cement and the blocks were then ground down to give the appearance of age. Where the path crosses the stream bed, a very small, low bridge composed of two slightly arched slabs of cement, in staggered position, inject a note of interest into the picture. This form of bridge is believed to be a sort of devil deflector, as it would seem, the evil spirits, either from choice or necessity, travel only in a straight line.

We scouted about in the nearby washes and canyons for boulders, large and small, in varying colors and shapes, for appropriateness to certain locations and balance in the general composition. Meticulous care was exercised in their selection, as rocks are quite as important as the plants, themselves, in this type of garden. Slow-growing *Rapheolepis ovata* were dotted informally over the hillside and were interspersed with Junipers, of low and prostrate habit, at points of emphasis.

The banks of the stream bed were stressed with clumps of low-growing *Hypericum*, *Aristea*, *Dierama* and assorted Bunch grasses, while the dwarf and charming *Iris stylosa* flows into the very stream bed, itself, and will, eventually, form a sweep of blue suggesting water. Closely adjacent, we have the rhythmic lines of a Sycamore, small-leaved River Maple and a grouping of *Juniperus japonica*, into which the imaginary stream seems to disappear.

Our next concern was an appropriate ground cover; a lawn was unthinkable here. Finally, the Vining Strawberry was chosen by reason of its desirable texture, splendid all-

year appearance and the simple white blossoms which harmonize so beautifully with the bloom of the *Rapheolepis*.

Our patience was near the breaking point before we located the exquisitely trained old pine that was to occupy the position of honor. At last, however, just the right specimen was discovered and reverently placed where its fine outline is silhouetted, both by night and by day, against one of the large, circular windows on one side of the main entrance. *Pyrus kawakami*, the Japanese evergreen pear, with its glossy, bright green foliage and typical pear blossoms in Spring, is planted near the other circular window on the opposite side. Pink Dogwood, Flowering Quince, *Juniperus corymbosa*, *Myrtus minima*, *Prunus campanulata* and a double, white Flowering Peach tree that scatters its snowy petals in hospitable gesture over the entrance pathway, complete the planting in the front garden.

One's first impression of the rear garden is that it is practically flat, although the large sanded area which occupies a more or less centralized position, is slightly lower than the surrounding ground. Into this flat sanded area was introduced just one feature: a simple grouping of three rocks, of generous proportions, the middle-sized one having a natural basin which serves as a bird bath. A small patch of moss sweeps out to one side, to suggest a shadow, and on the other side of the rocks, a small clump of dwarf bamboo and a tiny, humorous bird feeding-cup, with a thatched roof, sways at the end of a slender bamboo stock.

Between the north terrace of the house and the sanded space and extending around the west side where it meets the Vining Strawberries, *Cotoneaster horizontalis* was used for a ground cover, the glossy green of its summer foliage changing to bronze, and later, red, during the Fall and Winter months.

(Continued on Page 37)

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THE AMATEUR BOTANIST

WITH all of the interest that is being created by the Exposition and the efforts of the landscape architects to adorn it with plants and trees that are distinctive, it may be timely to discuss a few of the exotics. There are not many districts in the United States where so many exotics soon become sufficiently well known to be classed in the lay mind as indigenous flora and silva. Amongst these are the Tecomas and Streptosolen.

Tecoma sambucifolia

This plant closely resembles our common Elderberry Tree, but the handsome blooms are borne in great yellow clusters on the ends of the stems and the tree or shrub is very showy. Despite the fact that it comes from Peru it is not at all uncommon in California gardens where its splendid bloom never fails to attract attention.

Tecoma strans

This variety, from Mexico and Caribbean countries, has a much finer foliage than has the former one.

Tecoma capensis

For a medium-sized shrub with foliage that is attractive the year around and with clusters of tubular flowers in red-orange, the capensis is hard to beat. It does not like too much water and when the clusters of red blossoms are silhouetted against the dark clean green of the foliage one envies the people who live on the Cape of Good Hope.

Lonicera Hildebrandii

One of the showiest and most spectacular climbers that can be grown in California is the giant Chinese Honeysuckle. It has been in use in southern California for more than forty years, but we do not find much of it in the Bay regions or northern California, although it seems to thrive best and develop better color, both in the foliage and bloom, when it is near the sea coast. This is the Honeysuckle that bears those huge clusters of tubular flowers in great profusion. The light green foliage forms a perfect background for the light orange-yellow blossoms, the tubes of which sometimes measure six inches in length. It is disappointing to learn that they must wait three years for the first crop of blossoms.

Castanospum australe

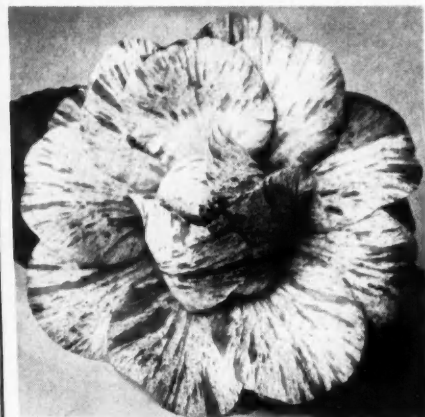
Most people do not know that there is an evergreen chestnut, but there is such an animal and it is known as the Moreton Bay Chestnut, indigenous to Australia. It is sensitive to cold, but the glossy dark green leaves make the tree when fully grown a beautiful spectacle, worthy of the gamble. The blossoms spring from the inside of the tree and the bare trunk and limbs, so that glimpses of the yellow color of the blossoms at times gives the impression that the tree and its branches are crowded with canary birds.

Leucadern argentum

If you want a tree to match the platinum of your engagement ring, this is it. From a distance, in the brilliant sunlight, this famous silver tree looks to be every bit its name. At times it reaches a height of thirty feet, but from its fourth birthday until its death, which, unfortunately, is sometimes before its fifth birthday, it shines in the sunlight like a veritable show of platinum mirrors. The leaves are about three-quarters of an inch wide and four inches long and are covered with a glistening silver down and, tree or shrub, it is a delightful object at all seasons of the year.

Kerria japonica

One shrub that has become so well known in California that it is almost native, is this shrub of rose-like bloom from Japan. It has been planted in hundreds of gardens both in the southern and northern parts of the state and sometimes is called the Japanese Rose to which family it belongs. The blooms are a deep yellow and very showy. Nine people out of ten think it is a double rambling rose. It is one of the few deciduous plants that has not lost its popularity in California.



Belle Romana (light pink—Crimson striped)

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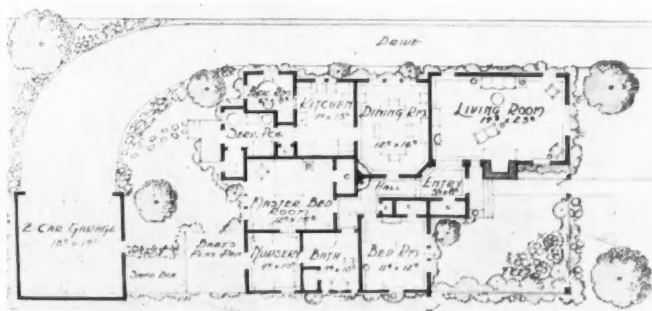


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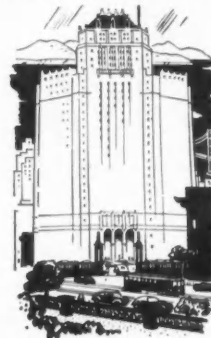
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LETTER FORUM

We feel sure our readers will be interested in the following letter and we present it for their edification.

DEAR MR. DANIELS:

Possibly you have an ulterior motive in your editorial "Termites Again" in your February, 1937, issue and the proposed termite ordinance serves as a vehicle to call San Francisco to account. In any case it is necessary to disagree with your two assumptions as to the necessity for, and the effective protection provided, by both the Los Angeles so-called termite ordinance and the somewhat similar one proposed in San Francisco.

Essentially, the so-called termite problem of today develops from two major sources; (1) man in settling this country clears the land of forest growth and tills the soil, disturbing the natural food supply and habitat of the termite, but concentrating a stationary food supply in the building up of cities, and, (2) poor quality in design and construction of wood buildings which permits wood in direct contact with the soil and does not provide for necessary cleanliness and ventilation under the first floor construction. The conclusions of experts such as Dr. T. E. Snyder and the investigations and study locally in California by the Termite Investigations Committee indicate that damage is due primarily to improper construction of buildings, that there has been great exaggeration of the amount and seriousness of termite damage by commercial termite control operators and others commercially interested in cure-alls, and that proper protection can be obtained by construction control much simpler and more economical than specified in either the Los Angeles or the proposed San Francisco ordinances. . . . Attached are copies of building code provisions taken from the Appendix of the 1937 Edition of the Uniform Building Code published by the Pacific Coast Building Officials Conference, as well as those published by Dr. T. E. Snyder, Senior Entomologist of the Bureau of Entomology in the United States Department of Agriculture in his recent book, "Our Enemy, the Termite".

You will note in the above that the P.C.B.O.C. code provisions are in the Appendix, indicating Pacific Coast building inspectors believe that only in extreme cases of termite infestation are special regulations needed, and even then they do not require such additional cost as the ordinances referred to in your editorial. As for Dr. Snyder's new book, "Our Enemy, the Termite", you will, if sufficiently interested, find it to be an interesting semi-scientific and sane discourse on termites, their history, activities and what to do about them, as well as a caution against hysteria in their consideration.

The position of the lumber industry in regard to the termite is not one of blindly ignoring the potential trouble he can cause. Rather it is one of recognizing him as a potential hazard and urging construction found essential for satisfactory service of lumber construction. Quite naturally, lumber markets must be protected as far as honestly practica-

ble. Therefore, we feel confident that when we accept the recommendation of an internationally recognized expert on the termite question such as Dr. T. E. Snyder, who has spent many years investigating this particular insect problem, we are on unquestionably sound footing, even though additional lumber markets might be gained temporarily by evading his suggestions. This we believe to be sound lumber merchandising, for while the individual lumber salesman may be thinking of immediate sales, the industry must of necessity look far ahead into the future. Likewise, when someone indicates through use of a particular treatment for lumber or a certain system of construction that full assurance of protection against termite damage can be guaranteed, we are immediately interested for it concerns us in two ways. First, what does it add in cost to lumber construction, for that must be considered in competitively maintaining a demand for our product. Second, just what degree of protection is afforded and on what facts are the recommendations made, since if the protection is questionable it may, most assuredly, react a few years hence to provide a new sales argument for lumber's competitors.

Faulty construction and poor housekeeping are the principal causes of termite infestation in buildings today, beyond any question of a doubt. Present up-to-date building codes, such as the Uniform Building Code of the Pacific Coast Building Officials Conference, require good, sound construction; namely, wood, if not of a naturally durable specie, or if untreated, must not be in direct contact with the ground, reasonable clearance and adequate ventilation under first floor framing must be provided. Hence our contention is that it is not more building laws, which probably increase construction costs, that are needed today, but rather a fair and honest conformance to and enforcement of present sound construction principles. In this course, we believe, an intelligent and conscientious recognition is given the so-called termite question, which is fair and honest to the construction industry, provides least retarding influence to construction volume and gives the ultimate home or building owner the greatest sound return on his building dollar.

Realizing the national significance of the present wave of termite publicity, much of which is found to be erroneous, we are soon to publish a leaflet entitled "Exposing the Termite". I shall be glad to send you a copy when it is published. The termite at present is good copy, but in a reading of "Our Enemy, the Termite" by Dr. Snyder, you will find as I have, I am sure, a most interesting and clear introduction to a highly organized branch of the insect world.

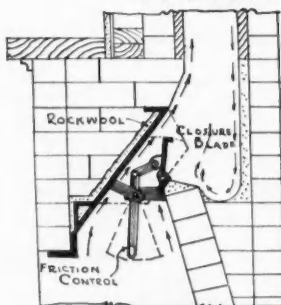
Frequent reference has been made to Dr. Snyder, whom I have known for years; in fact, antedating my connection with the lumber industry. I do so because on the subject of termites there is no one better qualified, or given wider recognition on this subject, and because from personal contact with him I have found him to be sane, sound and unbiased in his consideration of the termite.

Too much is written and spoken by the racketeer who builds much on the tiny termite in selling his wares. I have written quite lengthily because I believe that you, both as an architect and as editor of CALIFORNIA ARTS & ARCHITECTURE, are interested in facts and would welcome information which I assume, from your editorial comment, has not as yet been brought to your attention. That is not said in any spirit of criticism, but rather in recognition that the termite has not as yet become sufficiently well known. He is still in the somewhat hidden class of a scientific specialty, except as his activities are expanded upon by those primarily concerned with sales volume of certain commodities. As an industry we recognize that limitations apply in lumber utilization, that preservative treatments in some construction are essential to proper utilization, but after a thorough study of the problem in all its aspects, we find no reason to recommend other than the findings of unbiased and recognized authorities such as attached.

Very truly yours,

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NEW HORIZONS

(Continued from Page 7)

San Francisco with an appreciation of this city's need he founded the Art Students' League with the encouragement and aid of Frank Van Sloun and Maynard Dixon, an institution which has grown to become a dominant factor in western art—and this without one cent of endowment. Simultaneously, Strong founded the Artists' Cooperative—a supply shop and gallery—for which he did all of the ground work, placed it on a sound commercial basis and is now offering to turn it into a true Consumers' Cooperative. He founded the Artists and Patrons for the better distribution of fine arts—a rental library for painting. He aided the formation of the Models' Guild. He is tremendously interested in contemporary life, has painted a vital anti-war mural, murals pleading for economic control of our natural resources and has developed himself as the outstanding landscapist of this area. Strong will be thirty-two soon.

Asked about his work he will say, "I paint what I see," but the twinkle in his Nordic blue eyes adds silently "and from what I know." For Strong paints from a knowledge of what light and color really are and how they must react upon the subject and the spectator. As a draftsman he is still developing. The mountains, trees and streams he depicts with a sympathetic hand; his people still betray his weakness.

But Strong has done more than merely paint. He is the inspiring force behind an entire group of young western artists who will in time form the nucleus of a new Pacific culture. He has the rare ability to build dreams of concrete labor and found them on solid ideals.

At the Legion of Honor, Ray Boynton is displaying the mural lunettes which he has executed for the Modesto post office. It is difficult to judge mural work without regard to the structural space which they will occupy for murals must be an integral part of architecture. However, the coloring is rich and vivid, the manner of portrayal of the community's activities is handled with facility and while a feeling of inertia seems to pervade all of Boynton's figures, when incorporated into the building it may give the required design reaction. It is at this point that the artists and architect must be in true commune.

It is singularly fitting that the first exhibition of Landscape Architecture should emanate from California and tour America. The San Francisco Museum of Art, under the appreciative guidance of Dr. Grace McCann Morley, has arranged such an exhibit consisting of models, photographs, plans and prints of contemporary gardens and a summary of traditional gardens.

The show may be said to have a triple purpose. First, it is an attempt to gain wider public recognition of the profession of the landscape architect and the value of his services; secondly, it is an effort to codify whatever concepts are fundamental to good landscape design; thirdly, it will serve to make both architects and their clients cognizant of the value of adding an "outdoor room" to the home.

The professional judgment of the landscape architect may encompass the correct treatment of the large country estate, but this exhibit demonstrates that he has not overlooked the inherent qualities of a garden for the small city residence and even the apartment house terrace. Of equal importance is the manner in which the architect and the landscape architect have cooperated to achieve a unity of design between house and garden. Architects who have contributed architectural units are all well known for their developments in contemporary design. Despite this fact, great attention was paid to the historical aspect of the garden. Old tapestries with garden motifs, plans and renderings of European and American gardens of historical merit, models of ancient and traditional styles, early prints of horticultural subjects all attest the thoroughness of the method.

The various models on display, aside from their value as scaled studies, are fascinating because of the ingenuity displayed in the construction, and a list of the materials utilized would read like the contents of a small boy's pockets. The model of blossoming fruit trees, executed by Winfield Scott Wellington for his own hillside home is perhaps the most artistically treated miniature.

Margaret Keeley Brown and Thomas Church contribute several well-planned San Francisco gardens of interest to San Franciscans who have tired of our slipshod treatment of landscape and the mediocre solution of our residential problems. However, the exhibit does not limit itself to local treatments and contains examples of work throughout America, Europe and Asia. It should do much toward crystallizing the interest in carefully planned gardens which is so often spoken of. Why, even the garden clubs are excited!

Midst a blaring cacophony of limousine horns, the swish of sleek taffeta gowns and the gurgle of the free beer which the city donated, the DeYoung Museum recently dedicated its two new wings, offered local socialites a glimpse of Islamic Art and in the center ring, ladies and gentlemen, the most significant and daring gesture ever witnessed by an American audience, its establishment as a historical museum and its withdrawal from the fine arts field.

The Islamic exhibit is undoubtedly a collection of great import to the scholar and connoisseur, but the average man can derive little value from reading a label "Vase XII Century." The San Francisco Museum of Art may be more elementary than the DeYoung Museum, but the long explanatory titles which it uses are more considerate of the average experience. Are there ten Islamic Art students in the Bay area?

The early California display rooms are a vital historical document whose authenticity is evidence of the advance of our culture. Reminiscent of an era founded on bad taste, never did they achieve the nadir of esthetics, a simulated brick wall of wood which the present museum uses to hide faults in space division.

But the floors! The floors are as shiny as any of the patent leather shoes which trod upon it. But the true worth of the institution will not be established until its glare is dimmed by coarse hob-nailed boots of the masses, whose search for learning there temporarily finds surcease.

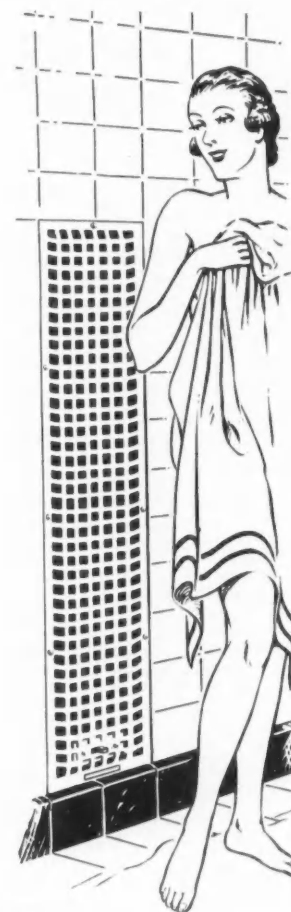
CREATING AN ORIENTAL GARDEN

(Continued from Page 33)

An architectural feature which adds immeasurably to the charm of the rear garden, and offers a contrasting background for the adjacent planting, is a thatched bamboo fence-enclosing the service yard—with an authentic, roofed gate. Nestling under a huge pine, it seems to be a part of the Orient, itself. A River Maple and Flowering Crabapple are silhouetted against the thatch and Azaleas, in shades of coral and flame, are entirely at home under the pines.

Other features of the rear garden are a Weeping Mulberry, a gnarled old Hakea which resembles an ancient Pine, a sinuous line of Feathery Bamboo which will, in time, enclose the garden at the northern boundary, and a gigantic Eucalyptus. Over the bamboo-latticed window of the garage twines a soft lavender Wisteria, and not far away is a Purple-leaved Plum tree. The fragrant Star Jasmine was used profusely as ground cover, also Carolina Jasmine, Australian Bluebell, the velvety Arenaria and Helxine, "Pride of the Home" as it is affectionately designated, delights in the shady spots.

No attempt, whatsoever, was made to inject an Oriental symbolism into the planting or placement of stones and garden ornaments, but, rather to accomplish an effect of naturalness and utter simplicity.



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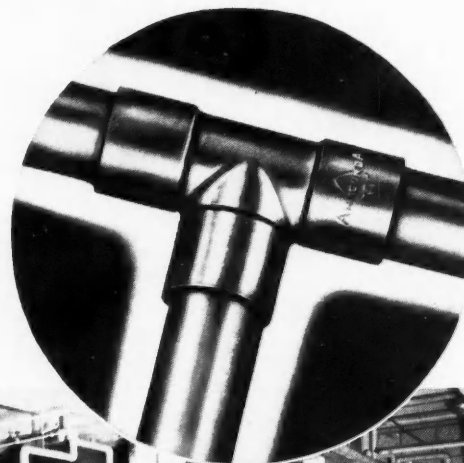
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Yet these tubes cost but little more than rustable piping because they are assembled with solder-type fittings, and it is not necessary to provide tube walls with the extra thickness required for threading standard-size pipe. This means less weight and lower cost per foot.

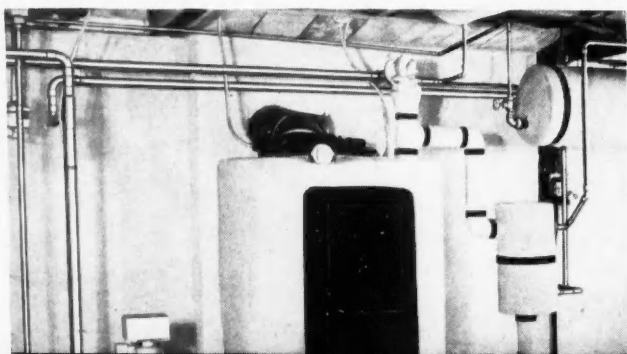
Anaconda Solder-type Fittings are precision-made to close tolerance. The complete Anaconda line of tubes and fittings is readily available from leading supply houses.

Where standard-size pipe and "screw-type" joints are desired, Anaconda "85" Red-Brass is offered as the highest quality pipe commercially obtainable.

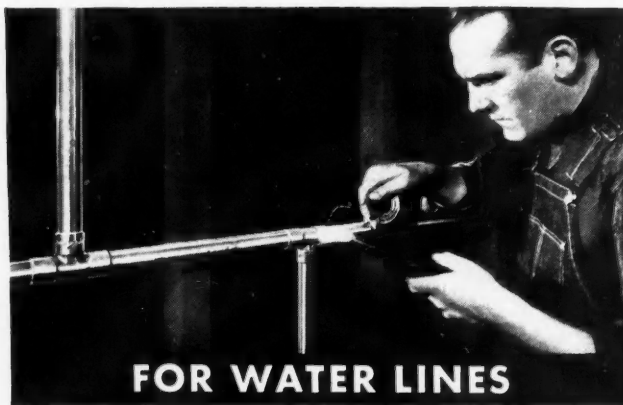
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ANTIQUES

(Continued from Page 11)

C or S. The word SALOPIAN in capitals is often used because the factory was located in Salop county. Pieces of china that are light in weight are usually of eighteenth century manufacture. The old china is well printed. Poor work is always modern. Pieces in which the pattern seems to have run should be rejected. Plates but not dishes made before 1800 have no rim beneath on which the plates rest. Another mark of age is what is known as dappling. If a plate is held to the light in an oblique manner the surface appears dappled. This is a point to remember when

buying old china. This dappling effect is seldom seen after 1800 and never later than 1820.

IT IS with much regret we learn of the recent death of Charles S. Graber, of Los Angeles. Mr. Graber was one of the earliest antique dealers in the city having been continuously in the business for sixteen years. Many collectors and dealers will miss his kindly council. His reputation as a dealer in antiques was founded on the principle of strict honesty in all his dealings with the public. That this principle was well kept is evidenced by the high regard in which he was held.

DANCERS

(Continued from Page 9)

group, proffered themes of the Spanish people but in no sense may she be said to follow the conventional, authentic dances of Spain. Instead she uses her technique in the portrayal of the more profound and fundamental characteristics of these people. Nimura, born in Japan, with Lisan Kay combines Eastern and Western technique and feeling, sweeping from exotic oriental subjects to dynamic modern themes. Martha Graham holds the idea that each dancer should endeavor to interpret the spirit of his or her country in the dance. In her case she wants to express the youth, the vitality, even the crudeness of America. This dancer is convinced that an American group can interpret a Chinese fantasy but it will be done theatrically, but if this group feels the spirit of America, the dynamic forces moving constantly forward, the evidences of nature to which the land is subjected, the swirling dust storms, the powerful rivers and their attendant floods, there will emerge something fundamentally sound and fine.

THE NEW TREND TOWARD THE OLD

(Continued from Page 21)

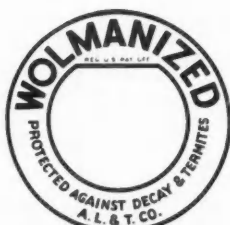
or more, it is due to the fact that at the mill, the ceiling boards in six foot lengths are wrapped up in bundles, so that the boards have the same relative position which they had in the log.

We have possibly been too timid in the matter of overhang of timber roofs. Certainly some of the roofs in Japan go to great extremes in this regard, and are beautiful because the wood construction looks like wood. Tile roofs are handled, too, with a delicate appreciation of line. However, as built in Japan, they are about the most deadly thing imaginable, because in an earthquake the occupants rush outdoors just in time to be killed by an avalanche of tiles from their own roof. Why not more sheet copper roofs? With the new ten-ounce copper now available, we expect to see a great increase in roofs of this type, combining long life, beautiful color, and the lightness in weight that is so essential in places where earthquake hazards are to be considered.

Thus many features of the Japanese house are seen to be directly in line with modern tendencies. We have mentioned the large areas of fenestration, which apparently cause house and garden to merge into one; the sense of respect for the inherent qualities of any material; the elimination of applied ornament; the dependence for effect upon faultless scale and proportion; and, above all, the integration of all the elements into a harmonious unity. In one way, we may speak of the modern trend toward these old ideas in Japanese building. But, in another, the qualities sought for are true in all countries and in every age, for they are universal and timeless.

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SALES AND DISPLAY OFFICES

TOMORROW

"In today already walks tomorrow"

LAST week the very talented young architect, John Dinwiddie, walked into our office. We have high doors so he did not have to stoop. He had a worried look and we thought that possibly, barely possibly, he had not received his last copy of CALIFORNIA ARTS & ARCHITECTURE. But no, the matter was even more serious. He wanted to know if we were in possession of any information of very recent bids for construction work in domestic architecture.

Mr. Dinwiddie then proceeded to relate that the last bids he had received on several small houses were all over six dollars per square foot. The bids had come from firms that had built similar houses only a few months before at five dollars or less per square foot. The district was the same, the specifications had not been changed and the detail was simpler.

This condition is serious. Mr. Dinwiddie is not the only architect that has had this experience. He will have to abandon hopes of building these houses if the price stays up. So will many other architects. With labor and materials jumping in price as they have during the past few months, Tomorrow may find us in as bad a position as we were three years ago. The mere fact that the government will lend 80% of the cost will not solve the problem if the remaining 20% is more than the house is worth.

PRIVATE PROPERTY

WITH the confiscation of property all but legalized in the matter of sit-down strikes, it is more than probable that we are on the eve of a new era when there will no longer be such a thing as private property. It is not a far cry from the confiscation of business property to the confiscation of domestic property. The abolition of the principle of private property is one of the objects of the Comintern, and it now looks as if we in the United States are showing how it can be done.

The principle of majority rule is sound only when the majority are sane. It is not practised in such places as Agnews. If the majority want to use your property they probably will eventually, which is only another way of saying that might is right. Nevertheless, it is sad to contemplate a Tomorrow when there will be no such thing as private property, but it looks as if we are going to have to take it and like it.

FHA

SIGNING the bill extending the FHA loans for another two years has greatly heartened the countless people who still want to build a home. It may be that such people are of dauntless courage or they have no fears of confiscation or inflation, in which they may be right. But the fact remains that there are hundreds of thousands who will build homes on FHA loans during the coming year. Most emphatically they could not have hoped to do so without the aid of such generous loans. So, for one year at least we will hear the song of the hammer and the saw, if labor and prices do not split the beans.

SEMI-TROPICAL FRUIT TREES AND PLANTS

(Continued from Page 32)

southern Coastal and foothill regions. Another Eugenia, the Surinam Cherry (*Eugenia uniflora*), has fruits like little tomatoes, and while the foliage is not as attractive as the Rose-Apple, it is a most unique and interesting shrub to have in the home garden.

The fruiting Passion Vine, grown from selected large-fruited types, makes a splendid ornamental vine and bears handsome purple fruits like big purple Easter eggs which also have many uses in

THE BETS ARE ON

WE ARE betting on the President. That does not mean that we advocate all of his projects. We are merely betting that he will put them over. Here is what we see through our periscope of prophecy:

The control of commodity prices and marketing will be more complete than it would have been under the AAA.

Labor legislation will hamstring the employer (which he may deserve) to a point where wages and hours will be established by the laborer, if the word "laborer" is not a misnomer.

Labor will become so organized that it will take half of the people to run the organization.

The Social Security Act will be amplified to embrace insurance on health, climate, crops and cripples.

The Supreme Court will be enlarged, or some other legislation that will do the same thing will be enacted.

There will be a race between cost of living and cost of labor that will end in a dead heat, leaving the white collar man at the post.

There will be labor troubles during this year that will make the late strikes look like a Sunday school meeting.

Is that enough, or do you want some more?

AT LONG LAST

THINGS are beginning to hum around the Exposition building. Of course, Lee Cutler had to go and break his ankle and the only way the doctor could keep him abed was to see that he got a strong dose of influenza. But now that reorganization has been accomplished the heads of departments are making the dirt fly. Colonel Bell tells us that the fill is about 75% completed. The steel frame of the first Government hangar is up. The plans of the architectural commission are settled. Despite the rumors to the contrary, we are going to have an exposition in 1939, and, while moved by the spirit of prediction, let us put it mildly by saying that it will be the most beautiful ever held.

Landscaping? Oh, yes, they are going to plant some trees, too.

ON THE UP AND UP

IN the Douglas plant engineers and workmen are building, or were until they got sit-downitis, a giant airplane designed to fly from the Pacific to the Atlantic in twelve hours or thereabouts. To do that the plane must travel through the last penultimate whisper of the upper air, perhaps at an elevation of thirty thousand feet. To go into the innumerable problems that the engineers must solve would take more pages than this magazine carries, but that scientists think it can be borne out by the fact that the Douglas plant is building such a ship. It is difficult to believe that one may have an early breakfast in San Francisco and a late dinner on the same day in New York, but that is one of the things that Tomorrow holds for us.

the home, while another vine which bears fruits more like a vegetable than a fruit is the Chayote. If you want to cover a surface quickly through the summer but no longer, the Chayote is a most desirable plant to use. It is strictly an annual, dying with the first frost. Incidentally, you do not purchase the plants if you are going to grow the Chayote. You merely purchase the fruit and plant it at the surface of the ground.

Almost an entire garden could be planted and made beautiful with trees and plants which will bear useful fruits, as well as furnishing plenty of fine foliage and beautiful flowers. Certainly most California gardens should have at least a few of these interesting semi-tropical trees and plants.

INDIVIDUALITY AS THE DECORATOR SEES IT

(Continued from Page 19)

more pleasing if the color was used in contrast with other colors. The interior designer is not concerned with color as it is seen in isolated objects in a room. His concern is with color in mass as it appears in room composition. He appreciates the color which wood contributes to a decorative scheme. A colored sketch or miniature model assists him in the study of special effects.

There is much talk of "texture" in interior decoration. Individuality expresses itself very definitely in the use of texture. A room decorated in one type of texture is in danger of becoming monotonous. Today the traditional character of texture is frequently maintained by using them in a new and refreshing manner. A room which is eighteenth century in character uses glass in a way that is new and different. Traditional textures assume new roles and contribute individuality to a scheme.

To the interior designer, a room appears as a canvas before the artist. It possesses definite proportions, quality and possibilities. A room like a great painting must retain a definite consistency and character. It must never be allowed to fly apart for lack of composition and organization. Individuality is lost when a room becomes mere shelter for chairs, tables and accessories. If consistency and harmony are lacking either in regard to design, color or form the room is no longer individual. Period consciousness in a room is not important other than with regard to form and proportion. An eighteenth century chair of English derivation may be a good companion for eighteenth century French or Italian pieces. A scheme of decoration that is created utilizing a plain floor covering changes entirely in the use of a figured carpet. The interior designer regards the consistent individuality of a room as of primary importance.

Acting as an interpreter and translator, the interior designer infuses the needs and individual preferences of his client into walls, floor coverings, furniture, draperies and accessories. Possessing sympathy and a broad understanding of human nature, he creates rooms in which people are to live, work and play. The past is no stranger to him and when necessary he translates it into contemporary terms. In an age distinguished for mass production, his knowledge of resources enables him to find things that are appropriate to the purpose and not subject his client to the embarrassment of seeing them in duplicate in his neighbor's home.

Individuality, as the interior designer sees it, is not merely a matter of being different in a new way. Every day his ingenuity is taxed to supply fresh answers to old problems. To him, individuality means being creative, doing a job thoroughly and well in a manner that is both a credit to himself and his client. It means doing things in a unique and distinguished way rather than in the usual and ordinary manner. Like the lawyer and the doctor, his clients have no secrets from him. The person with a taste for the theater and good music is sometimes hopelessly middle class in his taste in decoration. The individual, whose business enterprise is a byword often does not comprehend values in furnishing a home. The person who appears stolid and uninspired may revel in a love of brilliant color contrasts. All this the designer knows and takes into account. Carefully and thoughtfully selecting the finer things in his client's character he emphasizes them. In the same way he brings out and develops the vantage points in a room and gives them importance in the decorative scheme. The result is something distinguished and not to be forgotten—interior decoration that is individual.

\$10,000 REWARD

Age: About 30 years; Height: 5' 7" or 5' 8"; Weight: 145 to 165; Complexion: Swarthy; Speech: Broken, slight accent; Peculiarities: Did not stand erect; dimple in chin; high cheek bones; nose appears to be broken, hairy hands.

Wanted for the kidnaping and murder of ten-year-old CHARLES MATTSO.